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SCOTT FEINBLATT

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ORANGE FEATHERS »

FELIPE FLORES

OCWEEKLY.

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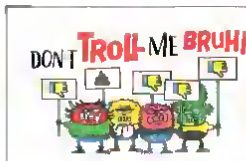

"Matt Coker looks like a pedophile, too!"
—You're Gay, commenting on Coker's "Russell Kraus, Registered Sex Offender, Held for Allegedly Snapping Photos of Young Skaters" (Sept. 26, 2013)

Matt Coker responds: You're right; I do look like your dad

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'Something Isn't Right'

Did OC jail staff do enough to prevent Anaheim woman's death?

BY GABRIEL SAN ROMÁN

PHOTO COURTESY OF FAMILY; PHOTO ILLUSTRATION FEDERICO MEDINA

On July 5, 2018, Lisa Martinez complained of stroke-like symptoms to an Orange County Sheriff's deputy. She was transferred the following morning from Orange County Jail to Orange County Global Medical Center in Santa Ana. The 52-year-old Anaheim woman fell into a coma before she was freed from custody. Family members finally visited Martinez only to make the difficult decision to end life support days later.

Relatives continue to question if jail staff did all they could to properly treat Martinez. "Having your mom go to jail and not come home to you is truly a nightmare," says Ashly Martinez, Lisa's 30-year-old daughter. "What is worse is that her passing is still a mystery."

More than a year later, the Orange County district attorney's office (OCDA) completed an investigation, finding no criminal negligence by jail staff in the handling of her health during incarceration. But the report released on Sept. 12 brings little in the way of closure to the family.

According to the report, Anaheim police arrested Martinez on June 26, 2018, and discovered drugs and paraphernalia on her during searches. Authorities transferred her to Orange County Jail, where she disclosed having a seizure disorder and symptoms of alcohol abuse. Two days later, Martinez pleaded guilty to the charges against her and began serving a 60-day sentence.

On July 3, Martinez failed a drug test, with results showing meth and benzodiazepines in her system—the latter of which is sometimes used to treat seizure conditions. A doctor followed with a medical examination and determined she displayed symptoms of alcohol withdrawal, hypertension and anxiety.

But Martinez's ill health continued. "Something isn't right," she told a deputy two days later, according to her medical records. "I'm retarded or had a stroke or something. I don't know why else I stutter now. I can't remember things. They don't give me that red pill anymore?"

Instead of transferring her to a hospital right away, authorities rehoused and monitored her with a follow-up doctor's appointment scheduled for the morning. The physician concluded Martinez suffered from stroke symptoms at the time and ordered her transfer to OC Global Medical Center for further treatment. There, Martinez told medical staff that she'd been seen the day before after suffering health-related issues, such as gait unsteadiness and body weakness on only her right side, for two weeks.

OCDA initially received information suggesting that Martinez notified jail staff of her illness during that time frame. "This was in error and not supported by any records," the report states. "In actuality, the medical records, jail records and statements by the witness indicate that Martinez had the symptoms for possibly two weeks, but no one was notified of them until July 5, 2018."

Investigators spoke to just one witness, according to the report. It didn't clarify the source of information stated to be in error.

At the hospital, medical staff confirmed Martinez had suffered a stroke. Her health deteriorated, as she continued suffering strokes over the course of two weeks until falling into a coma and being declared brain dead.

"Our family wasn't contacted during this hospitalization until she completed her sentence," says Brandy Esparza, Lisa's niece. "By then, it was too late. She had a fatal stroke while in custody in the hospital."

An autopsy confirmed stroke as the cause of death.

OCDA admits a delay in evaluating Martinez for stroke symptoms happened, but adds that it didn't amount to a legal failure. The agency belabored the point in the report's legal analysis. "Again, there is nothing in the evidence to indicate that the medical staff should have known about Martinez's stroke, nor does it show that they failed in determining she in fact had a stroke," the report concludes. "Further, there is also nothing to suggest that [Orange County Sheriff's Department] medical staff knew or should have known about Martinez's stroke. Further, even if OCSD staff failed to act, there is no evidence showing that such a failure caused the death of Martinez."

With that, OCDA declined to press charges and closed its investigation. But that does little to ease questions Martinez's relatives still have, such as how many hours passed between the time she alerted a deputy to her symptoms and the doctor's evaluation the following morning.

"This tragedy continues to be a mystery to our family," says Esparza. "There is no closure. If Aunt Lisa was taken to the hospital immediately rather than waiting hours, she would still be alive today."

For the family, Martinez joins already-grim statistics. Last year, an Orange County grand jury report found that 44 percent of jail deaths between 2014 and 2017 could've been prevented with timely and adequate access to medical care.

Now, all the family is left with are memories. "She lived her life her way while continuing to be kind," says Ashly. "Her laugh lit up the room, and her personality will not be forgotten. This pain will not go away."

GSANROMAN@OCWEEKLY.COM

» GABRIEL SAN ROMÁN

FEDERICO MEDINA

Strike Down

Writer's note *Alt Disney now concludes its special series marking this month's 35th anniversary of the great Disneyland strike of 1984*

The Mouse House's image needed a little refurbishment in the aftermath of the Disneyland strike of 1984. With cast members back to work in mid-October that year, the theme parks' 30th anniversary provided a timely opportunity to reboot.

In 1985, Disneyland's iconic Harbor Boulevard sign dropped its "Happiest Place On Earth" slogan for a new one promising "The Best Is Yet to Come."

To celebrate, a Gift Giver Extraordinaire Machine doled out free passports and Mickey and Minnie Mouse plush toys and wristwatches to the 30th, 300th and 30,000th park-goer at the main entrance gates. The truly lucky walked into Disneyland and came home with one of 400 brand-new cars given that year thanks to a partnership with General Motors.

On Feb. 18, 1985, a two-hour television special on NBC celebrated the Mouse House milestone with musical performances by Donna Summer, David Hasselhoff and the Pointer Sisters (feeling that '80s nostalgia yet?). A TV-news reporter filed a story from the festivities and teased that construction on a new Tomorrowland attraction bringing George Lucas and Disneyland together would begin in September.

In other words, a year after 1,800 workers went out on strike.

But bitter resentments lingered inside the park. Workplace grievances against management soared. Borrowing from the exclusive, upscale Club 33 restaurant in New Orleans Square, cast members fashioned themselves "Club 22" for going the distance during the 22-day strike.

The settlement introduced a two-tier pay-and-benefits system that disadvantaged new hires and a two-year wage freeze for everyone else. "I think management wants you to come in, do two years and leave," an anonymous worker told the *Los Angeles Times*. "It'll give them a firmer grip over employees."

Disneyland President Richard Nunis also hoped suppressing labor costs would allow for new attractions to solve another problem: sagging attendance numbers.

Star Tours debuted in 1987.

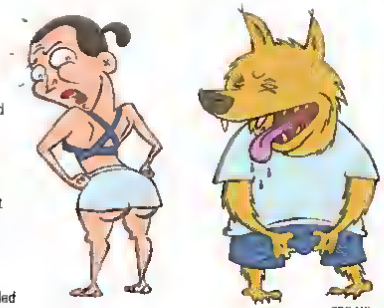
GSANROMAN@OCWEEKLY.COM

HeyYou!

» ANONYMOUS

Note-torious

You are the creep who stuffed a crumpled-up note into my SUV's door handle that referred to my short outfit and the things you'd love to do to me in the back of my car. You have no right to write something like that and degrade women. You must have forgotten that women can wear whatever they want, and no one should suffer the letter you decided to leave on my car. Pervert!



BOB AUL

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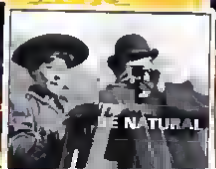
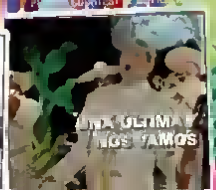
OC FILM FIESTA CELEBRATES 10 YEARS WHILE LOOKING AHEAD TO 10 MORE

BY MATT COKER





Look around all corners of Santa Ana, and you will see signs of a strong DIY spirit, a sensibility that also permeates the film festival that began there 10 years ago and, according to its co-founder, will still be going strong 10 years from now.

OC Film Fiesta has expanded so much in a decade that its run Oct. 18-Nov. 3 will include screenings not only in its city of origin, but also in Orange, Anaheim and Buena Park. Documentaries, narrative features and short films are coming from moviemakers who range from the newbie to the grizzled, from those based locally to those in points all over the world.

Seeking to expand the annual Fiestas Patrias street festival a little more than 10 years ago, Santa Ana city officials issued requests for proposals for the addition of a film component. Local community-art advocates Sandra "Pocha" Peña and her husband Victor Payan, who had previously helped to program the San Diego Latino Film Festival and CineFestival in San Antonio, Texas, were among those who submitted. "Since Sandra is from here, we were excited about the opportunity," Payan recalls.

The couple were ultimately selected to organize the first event, which was to be free and held in downtown Santa Ana's Old County Courthouse in conjunction with 2010's centennial of the Mexican Revolution and the bicentennial of the Mexican War of Independence. "I think we've always had an international focus," Payan says. "One of the first things we did was a Mexican Revolution series of films from Mexico and ... from all over the world. We started looking at Orange County culture from an international perspective."

OC Film Fiesta "grew from there," Payan says, with art galleries and storefront spaces utilized for screenings in the early years. "We've always had good relations with filmmakers, and we have been able to show so many great films, so I think the main challenge we've experienced was just the cost of venues," he says. "They are so expensive in Orange County."

As a free festival, no earned income was rolling in, yet the cost of securing places to screen films ate up at least 60 percent of the yearly budget. After five years as a free event confined to Santa Ana, OC Film Fiesta came under the umbrella of the Media Arts Santa Ana (MASA) nonprofit that Peña and Payan started. Year six is when sponsors and ticketed events were added to the mix. "We were able to write [proposals for] grants," Payan says. "By then, we had a good, five-year track record of programming. We were able to be pretty successful at that."

Sponsorships and ticket sales allowed for the staging of larger cinematic events not only in Santa Ana, but also throughout Orange County, including in mainstream movie theaters. Meanwhile, MASA expanded beyond the yearly festival to also present OC Cinema Camp, the Youth Murals and Media Class, the Millennial Producers Academy, and the Philip K. Dick Multicultural Sci-Fi/Dystopian Short Film Challenge. The latter is affiliated with the New York-based Philip K. Dick Film Festival, which this past spring started its run by showing films in the Big Apple, moved across the country to do the same in Los Angeles, then ended in Santa Ana, where free tours of the late science-fiction novelist's onetime home were included with the screenings, which were two blocks away.

COURTESY OF OC FILM FIESTA

One thing Pocha and Payan have strived to do since year one of OC Film Fiesta is to build and nurture cinema culture in Orange County by bringing movie-lovers and budding moviemakers together. "That's really on Sandra's radar," Payan says. "We've been trying to encourage independent or short-film makers and other kinds of people in the digital industry—graphics, animation and post-production who are not actually filming, but are part of the filmmaking process. We are trying to reach more filmmakers, younger filmmakers, about our great locations, great stories, great climate—let's go make a movie. Orange County is perfect for that."

Another mission is exposing audiences to cinema legends with Santa Ana ties, including silent-film star Bebe Daniels, who was arrested for speeding in Santa Ana in 1921, when her five-day stint in the county lockup turned into a publicity stunt, complete with jailer Theo Lacy Jr. re-creating booking her for news cameras; Omaha, Nebraska-born Marlon Brando, who spent a couple of his childhood years in Santa Ana with his two sisters and mother, who had separated from her husband before they reconciled and the family reunified in the Midwest; and Hollywood pinup Rita Hayworth, whose high life and sad end were reflected in key Santa Ana moments. During the 1930s and '40s, Hayworth joined Jack Benny, Lucille Ball and Rosalind Russell among the Hollywood stars who would routinely pop into Danger's Tea Room, which was on the second floor of the Santora Building. In 1977, while Hayworth was holed up in a posh private suite at Hoag Hospital in Newport Beach, the staff psychiatrist had requested the Orange County counsel's office in Santa Ana petition the Superior Court to appoint a temporary conservator of the "person and estate of Margarita Cansino, a.k.a. Rita Hayworth."

Screenings of movies from Santa Ana-tinged Hollywood stars, which you can see on Turner Classic Movies and many streaming services, take a back seat to lauded new films. "We have had some success getting films other people ran't," Payan says, mentioning last year's festival coup becoming one of the first events outside the Toronto International Film Festival, where *Roma* had premiered, to screen Alfonso Cuarón's black-and-white drama that follows a year in the life of a middle-class Mexico City family in the early 1970s and honors women from the director's childhood.

Keep in mind *Roma* played in Santa Ana *two months* before it would be shown in select theaters (briefly, for Academy Awards consideration), then on Netflix. The modern masterpiece won Oscars for Best Foreign Language Film of the Year, Best Achievement in Directing (Cuarón) and Best Achievement in Cinematography (Cuarón again).

So how the hell did little ol' OC Film Fiesta become one of the first places in the U.S. to publicly show *Roma*? "Well, it's a lot of relationships," Payan says matter-of-factly. "It's years in this community ... When it comes to timing, you have to know what's out there."

Even though Payan knows what's out there, he concedes that bringing much of it to Orange County has grown more difficult. What used to be an eight-month window between the time a film premieres at its first festival and when it is picked up for exclusive distribution in theaters and/or on streaming services is now as short as two weeks. That shrinking window is why, despite Payan's tireless behind-the-scenes efforts, this year's OC Film Fiesta was locked out of the musical documentaries *Linda Ronstadt: The Sound of My Voice*, which is in theaters now, and *Los Tigres del Norte at Folsom Prison*, which Netflix dropped on Sept. 15 in honor of Hispanic Heritage Month.

But near-misses have not dissuaded Payan. "We keep trying to find films by really amazing people you may not have heard of," he says. "We want to let people know they can come here and have a really great time. People thank us for the amazing work we are able to showcase."

Admiration for the festival also comes from participating talent, whose sincerest form of flattery is displayed by attending multiple OC Film Fiestas. Actor Pepe Serna appeared at festivals at which three of his film screened, in 2013 with *The Adventures of Buckaroo Banzai Across the 8th Dimension*, in which he plays Team Banzai member Reno Nevada, in 2015 with *Man From Reno*, in which he was cast as a small Bay Area town's sheriff; and

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» FROM PAGE 9

COURTESY OF OC FILM FIESTA

in 2018 with *Flavor of Life*, which features him in the leading role of a Latino chef.

Among the returning filmmakers at this year's festival are Katherine Bowers, whose *The Cypress Street Mural Restoration Project* played at the 2016 OC Film Fiesta. That documentary short was about her husband, artist Higgy Vasquez, restoring a mural in Orange that was painted by his late father, legendary Chicano painter Emigdio Vasquez, in 1979. Bowers is back with the 13-minute *Visions of Chapman. Education, Diversity, and Community*, which is also the title of Higgy Vasquez's creation from the 2017-18 exhibit "Pacific Standard Time: LA/LA" that the Getty Museum singled out for recognition.

Also returning with a new project this year is director Alex Rivera, whose inventive marriage of futuristic sci-fi and immigration issues, *Sleep Dealer*, rolled during the 2014 OC Film Fiesta. He is back with *The Infiltrotors*, a "hybrid" documentary he co-directed with Cristina Ibarra that won the Audience Award and the NEXT Innovator Award at the Sundance Film Festival earlier this year. *The Infiltrotors* follows a ragtag group of undocumented youths that deliberately gets corralled by the U.S. Border Patrol so they can infiltrate a shadowy, for-profit detention center.

Activist/performer/television producer Dan Guerrero has said a friend's prodding convinced him to co-produce the feature-length documentary *Lolo Guerrero: The Original Chicano*, which is about his famous singer/songwriter father and was part of the 2014 OC Film Fiesta lineup. Guerrero is back this year with the Orange County premiere of *¡Gaytino! Made In America*, a performance film of his award-winning one-man show. The doc, which was also shown at the Q Films Long Beach festival earlier this month, chronicles his journey from East LA in the 1950s to Broadway in the 1970s.

Escondido-born actor and director Randy Vasquez credits his third return to OC Film Fiesta to a relationship with Payan that dates back to at least 2002 and the San Diego Latino Film Festival. Vasquez had appeared mostly on television in such shows as *Knots Landing*, *Love Boat*, *The Next Wave* and *JAG*, but that year, he was making his directing debut with *Testimony*, a documentary about Salvadoran activist Maria Guardado. Payan championed *Testimony*'s inclusion in the San Diego fest, and "he was very supportive about it to a very conservative crowd that attended the screening," Vasquez says.

Payan went on to program Vasquez's next documentary, *The Thick Dark Fog*, for the 2013 OC Film Fiesta. That film chronicled Walter Littlemoon's attempt to reclaim his Lakota identity, which had been suppressed since he was a child attending a government boarding school. Vasquez was back the following year as an actor in Beto Gomez's *Volando Bajo*, a musical dramedy about the reunification of a duo that was hugely successful in Mexican pop music and cinema in the 1980s and '90s.

The director and co-star of all nine episodes of the dramatic web mini-series *Quest* that debuted in May, Vasquez had no expectation of returning to OC Film Fiesta this year with his most recent documentary. "I just sent Victor *Badger Creek* to watch to keep him updated on my work," the director says, "and he decided to put it in the festival." *Badger Creek* explores Native resilience by chronicling a year in the lives of three generations of a Blackfoot family living on the rez in Montana.

"I really like my relationship with Vic-

tor and the audience he's created dowo there," Vasquez says

"What really excites me the most about this 10th-anniversary OC Film Fiesta is the quality and diversity of films we will present," Payan says "It's kind of a perfect storm of what we wanted and what we were able to get"

Among those he is most tickled to be presenting are "amazing films with a Middle Eastern focus" that come from such countries as Iraq, Afghanistan and Turkey. Motion pictures from that region of the world that are screening at this year's OC Film Fiesta "challenge what our notion is of what these countries are right now based on the message coming from Washington," Payan says. "We see a more human vision and the day-to-day lives of some of these communities that are far removed from the saber rattling we hear"

This year's festival kicks off Oct. 18 at 7:30 p.m. with a free celebration of not only OC Film Fiesta's 10th anniversary, but also Santa Ana's 150th birthday Included is a community screening of Noe Santillán-Lopez's 2015 Mexican comedy *Una última y nos vamos* at the Ebell Club of Santa Ana. Produced by and starring Martha Higareda, the heart-warming road-trip picture is about a group of mariachi musicians invited to perform at a prestigious national competition in Mexico City 30 years after their last big outing. The screening will be accompanied by a live performance by a local mariachi band.

The musical festivities continue during the festival run with veteran documentarian Paul Espinosa and Mark Day's *Singing Our Way to Freedom*, which is billed as a compelling tour of California's Chicano experience through the life of legendary San Diego *movimiento* folk singer and NEA National Heritage Fellow Ramon "Chunky" Sanchez of Los Alacranes.

Another fest highlight is the documentary *Meow Wolf: Origin Story*, which is about the Santa Fe, New Mexico, artists' collective that mounts large-scale exhibitions. "The way they have transformed the community is amazing," Payan says "We want every artist in Orange County to see it." They (and everyone else) should also see the new documentary from co-directors Elsa Flores Almaraz and Culture Clash's Richard Montoya, *Carlos Almaraz: Playing With Fire*, a cinematic portrait of the legendary Chicano Art Movement painter who receives onscreen praise from Dolores Huerta, Shepard Fairey and a former Rage Against the Machine vocalist sometimes seen knocking around Santa Ana, Zack De La Rocha. (Fun fact courtesy of Payan: Almaraz, who passed away in 1989, and Guererro were best friends.)

The Mexican Consulate is the site for the screening of Jared Hess' 2006 comedy *Nacho Libre*, which stars Jack Black as a monk who moonlights as a Mexican wrestler. That showing is paired with a book signing by author and film historian Luis I. Reyes, whose new book, *Made In Mexico: Hollywood South of the Border*, is about American movies that were made on the other side of the southern U.S. border. Why pair them? Because Reyes argues that *lucha libre*, the masked-wrestler genre, is uniquely Mexican and that *Nacho Libre* is the closest American equivalent to more than 50 movies starring masked folk hero El Santo. "When it comes to the Film Fiesta, we have all kinds of conversations with the films we bring in," Payan says.

The 2019 OC Film Fiesta closes with a free screening of Jorge Gutierrez's animated *Día de los Muertos* classic *The Book of Life* in Buena Park.

Payan aims to keep ticket prices relatively low. "We understand that if you go to the movies, it's $11 a ticket and $20 for popcorn," he says. "We like being a space where you can bring a family [and] friends on budget and see some amazing films and meet great filmmakers."

Tickets are $10 per program, but it's half-price for students, teachers, Santa Ana residents and military veterans. Given the array of attractions—besides movies, there are talks, parties and other special events—Payan says, "I would encourage everyone to buy passes, they are very affordable for what you get." It's $75 to get into everything, or $125 for two passes.

"We're excited at the festival we put together this year," Payan says. "There is something for everyone. If you haven't come to OC Film Fiesta before, this is a great one to start with."

So, will OC Film Fiesta make it to a 20th anniversary?

"Oh, yeah," Payan answers without hesitation. "We're growing so much that we have to turn away films, which is unfortunate. We get more submissions every year."

Next on MASA's plate is parlaying OC Film Fiesta into a year-round experience, similar to what the Newport Beach Film Festival has done through Orange County Film Society screenings. The nonprofit is also raising money to move into a workspace next year, which would allow for more workshops and production work that will be aimed at under-represented talent. Pocha aims specifically to recruit female filmmakers, according to Payan, who adds, "Multicultural voices, female voices and, obviously, Latin voices are important to this festival."

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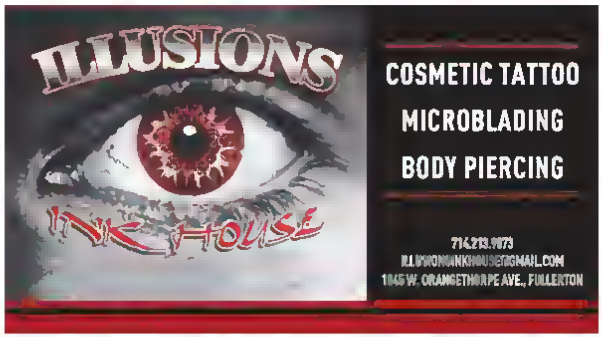
OC FILM FIESTA

runs at Ebell Club of Santa Ana, 718 Mortimer St., Santa Ana; Orange County Museum of Art, 1661 Sunflower Ave., Santa Ana; AMC Orange 30 at the Outlets, 20 City Blvd. W., Orange; The Source OC, 6940 Beach Blvd., Buena Park; and the Consulado de Mexico, 2100 E. Fourth St., Santa Ana. Oct. 18-Nov. 3. Visit mosamedia.org and ocfilmfiesta.org for more details.



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LOIS GREENFIELD

fri/09/27

[FESTIVALS]

Head for the Beach

Ohana Festival

For the fourth year in a row, Eddie Vedder's Ohana Fest hits Doheny State Beach as summer winds down. And this year's musical lineup is perhaps its most muscular yet: On top of the festival organizer's usual Saturday headlining appearance, rock powerhouses the Strokes and Red Hot Chili Peppers will perform on Friday and Sunday, respectively. Also on the roster are Jenny Lewis, Nathaniel Rateliff & the Night Sweats, and grunge legends Mudhoney. At a venue with a capacity well below what these bands usually fill, it's no surprise Ohana is just about sold out. Good vibes and good times are expected. Soon enough, this festival won't be Orange County's secret anymore.

Ohana Festival at Doheny State Beach, 25300 Dana Point Harbor, Dana Point; ohanafest.com. 1 p.m.; also Sat.-Sun. $128.50-$1350. —WYOMING REYNOLDS

[DANCE]

On the Move

Laguna Dance Festival

In its 15th year of showcasing fierce and professional ensembles, the Laguna Dance Festival has made a move of its own—to Irvine. Tonight, catch *Caught*, Parsons Dance's signature piece featuring a soloist who appears to spin interminably without ever touching the ground. Hint: a strobe light is involved. Four other works from the New York-based company will electrify the new festival venue, but come early for the always-lively pre-show talk with festival founder Jodie Gates and artistic director David Parsons. On Saturday, Montreal's RUBBERBANDance brings its contemporary-urban mashup and Ballet West of Salt Lake City will do its thing en pointe, when all three companies take the stage.

Laguna Dance Festival at Irvine Barclay Theatre, 4242 Campus Dr., Irvine, (949) 854-4646; www.thebarclay.org. 7:30 p.m.; also Sat.-Sun. $45-$100. —LISA BLACK

sat/09/28

[MUSIC]

LISTEN IN

KCRW Summer Nights

Summer's been gone for quite some time, but as far as KCRW is concerned, there are still opportunities for some fun in the sun. For its last Summer Nights series event, the public-radio platform heads to Irvine's Cadence Park for a night of luminous storytelling and music, headed by airwave heavyweights Travis Holcombe and Valida Hear them spin some amazing new tunes, or take a storytelling workshop and record your own tale in the pop-up StoryCorps Campsite. Guests will be entertained by audio screenings of KCRW podcasts, while food trucks and a beer garden will be on-site to nourish your appetite.

KCRW Summer Nights at Cadence Park, 703 Benchmark, Irvine, (949) 523-2006, summernights.kcrw.com. 6 p.m. Free. —AIMEE MURILLO

[CONVENTIONS]

Blast From the Past

Nostalgia Con

This inaugural, '80s-themed convention will feature panels on pop culture, celebrity meet-and-greets, breakdancing and lip-synching competitions, and various attractions and vendors all emphasizing the decade's movies, TV shows, fashions, video games, music, etc. Nostalgia Con's scheduled celebrity guests include Cary Elwes, Christopher Lloyd, Sean Astin, Val Kilmer, Steve Guttenberg, Lorn Anderson, Howard Hesseman, and many more. Naturally, there will be musical groups from that era, including Dokken, ABC, the Motels and the Sugar Hill Gang. Break out your MC Hammer pants and revisit your past—and if you bring your kids, you can show them the way it really was.

Nostalgia Con at the Anaheim Convention Center, 800 W. Katella Ave., Anaheim, (714) 765-8950; nostalgiacon80s.com. 10 a.m., also Sun. $55-230. —SCOTT FEINBLATT

sun/09/29

[FAMILY EVENTS]

Strings Attached

Bob Baker Marionettes

Five years ago, the puppeteering world lost an icon when Bob Baker passed away. But the show—his beloved puppet variety theater—went on to delight more children across Southern California and beyond. And while the puppets recently moved their permanent residence to a former vaudeville venue in Highland Park, this weekend, the marionette troupe makes a trip down to Aliso Viejo. Not just a sit-and-watch play, the performances are meant to be interactive, making each show unique. Bring the whole family to Soka University's Performing Arts Center for this very whimsical theater/art/inspiration event.

Bob Baker Marionettes at Soka University Performing Arts Center, 1 University Dr., Aliso Viejo, (949) 480-4278, soka.edu. 3 p.m. $5-$15
—ERIN DEWITT

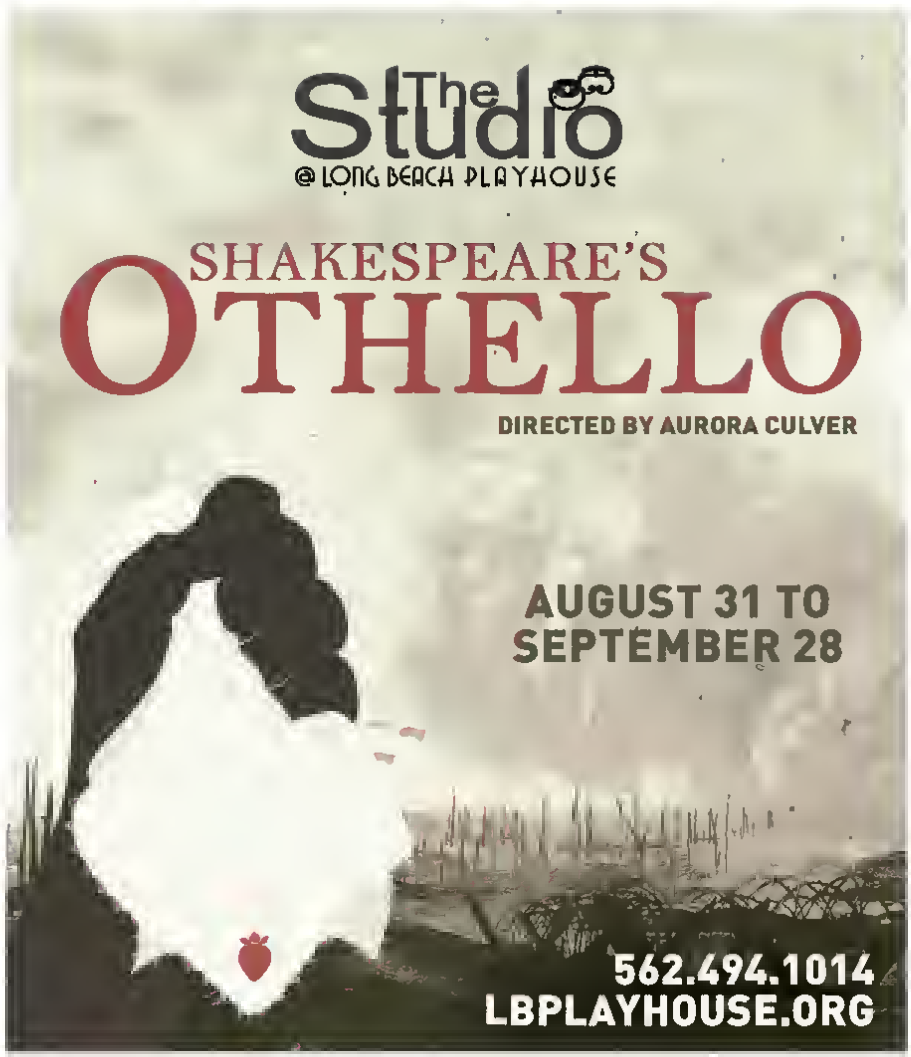
[FESTIVALS]

Enchanting Tikis

TikiLand Trading Co.

Calling all rockabillies, midcentury enthusiasts and basics who rate just above the average grade. It's time to tiki! The TikiLand Trading Co. brings to the Heritage Museum of Orange County its sixth-annual marketplace extravaganza of all things Shag-gy. On-site vendors include an array of artists and crafters, as well as foodstuffs, such as Dole Whips served up by Hula Girls Shave Ice, and cocktails poured out at the tiki bar. Live music by Jason Lee and the R.I.P. Tides, TikiTronic, and Ukulena, as well as some generous gyrations from the Hula Girls, round out this pop-up tropical paradise—you might even get leied!

TikiLand Trading Co. at Heritage Museum of Orange County, 3101 W. Harvard St., Santa Ana, (714) 540-0404; tikilandtrading.com. 10 a.m. $6-$8
—SR. DAVIES



mon/09/30

[CONCERT]

Brave New World

Greta Van Fleet

It's easy to think hard-rock music has gone out of style these days. Thankfully, Michigan band Greta Van Fleet didn't get that memo, as they've blazed their own path with a hard rock/blues-heavy sound that mixes in some jazz and folk. With a few Grammy nominations and a televised appearance on *Saturday Night Live* under their belt, the group continue making the overall music scene a little more interesting. See them with the exquisitely brilliant Shannon and the Clams tonight at FivePoint Amphitheatre.

Greta Van Fleet with Shannon and the Clams at FivePoint Amphitheatre, 14800 Cinnon Ave., Irvine, (949) 988-6800; livenation.com. 8 p.m. $39.50-$499
—AIMEE MURILLO

tue/10/01

[ART]

Art Through Time

'A Place for Everything and Everything In Its Place'

Over five decades, Cal State Fullerton has amassed many works that now reside in its permanent collection, among them art by Robert Rauschenberg, Rachel Rosenthal, Laurie Lipton, photographs from the Andy Warhol Photographic Legacy Program, and creations by notable artists who were former faculty members. And now, many of these are on view at the college's Begovich Gallery with background information and context about each curator, art dean and professor who helped to develop the collection, as well as the history of the school's art program.

"A Place for Everything and Everything In Its Place" at Cal State Fullerton's Begovich Gallery, 800 N. State College Blvd., Fullerton, (657) 278-7750; fullerton.edu. Noon. Through Dec. 7. Free. —AIMEE MURILLO

wed/10/02

COURTESY OF BOWERS MUSEUM

[ART]

NO 3-D GLASSES REQUIRED

'Dimensions of Form: Tamayo and Mixografia'

The catalog for the Bowers Museum's Rufino Tamayo show describes subjects of the iconic Mexican Modernist painter, muralist, sculptor and innovative printmaker on display as "celestial bodies and serpent-gods," his work immediately recognizable as deeply representative of Mesoamerican culture, history and pride. In "Dimensions of Form: Tamayo and Mixografia," we see the artist's embrace of a then-experimental process invented by innovative Mexico City printmakers in a series of 50 high-relief "three-dimensional" prints on paper. Through videos, displays and lectures, the Bowers explores the technically wondrous collaborations that made Tamayo's artful practice real, in both figurative and surreal images of humans, dogs and more.

"Dimensions of Form: Tamayo and Mixografia" at Bowers Museum, 2002 N. Main St., Santa Ana, (714) 567-3600; www.bowers.org. 10 a.m. Through Jan. 19, 2020. $10-$13. —ANDREW TONKOVICH

[CONCERT]

Heartbroken

West Side Petty: Celebrating the Life and Music of Tom Petty

On this day two years ago, the world lost singer/songwriter Tom Petty while he was still touring and performing extensively with his legendary Heartbreakers band to massive crowds around the country. In commemoration of the artist's influential music and legacy, several local bands will descend on the Wayfarer stage to perform songs originally performed by Petty to still-heartbroken fans. Don't miss this chance to sing along, reminisce and rejoice with fellow fans of Petty's, as well as to relish in hearing his catalog performed live again.

West Side Petty: Celebrating the Life and Music of Tom Petty at the Wayfarer, 843 W 19th St., Costa Mesa, (949) 764-0039; wayfarercm.com. 7 p.m. $5. 21+. —AIMEE MURILLO

thu/10/03

[FOOD & DRINK]

Treat Yourself

Taste of Laguna Food & Music

If you thought you had to wait until next summer to return to the wonderful Festival of Arts to enjoy its sumptuous wine and food menus, think again. Tonight, the Taste of Laguna Food & Music fest brings various local eateries down to the festival grounds once more for an exquisite tasting experience. More than 30 world-class restaurants offer bite-sized dishes prepared by award-winning chefs, while cocktails and beverages will be poured aplenty. Laguna radio station KX 93.5 provides the musical entertainment, hosting cover bands Woody and the Longboards, Polyester Express, Flashback Heart Attack, and Sega Genecide and their tributes to the sounds of the '60s, '70s, '80 and '90s, respectively. Come out for this fun and delicious night under the stars.

Taste of Laguna Food & Music at Festival of Arts, 650 Laguna Canyon Rd., Laguna Beach, (949) 494-1015, tasteoflagunabeach.com. 6 p.m. $85-$150. —AIMEE MURILLO

COURTESY GRINDHOUSE RELEASING

[FILM]

FLIP THIS HELL HOUSE

The Beyond

The entirety of Italian horror cinema is something else, man, and a particular case study for that claim is this film by Lucio Fulci, whose zombie flicks were probably more nightmare-inducing than anything George A. Romero concocted (RIP). In *The Beyond*, a woman named Liza is the sole inheritor of a Louisiana hotel, but the murder there of a supposed warlock by a lynch mob in 1927 leaves it with a terrible stigma. The rumored warlock, named Schweick, was an artist who left behind a series of paintings in the hotel, one of which is the door to opening the gates of hell—and which Liza resurrects during the hotel's renovations. See this trippy, surreal horror masterpiece on the big screen, notable for it being the second entry of Fulci's "Gates of Hell" trilogy as well as spectacular special effects for its time.

The Beyond at the Frida Cinema, 305 E. Fourth St., Santa Ana, (714) 285-3422, fridacinema.org. 2:30, 4:30, 6:30 & 8:30 p.m. $7-$10.50. —AIMEE MURILLO

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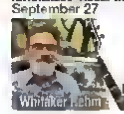
SPEAKER TOPIC
AWARENESS ACCEPTANCE AND ACTION
September 27



Whitaker Kelhm

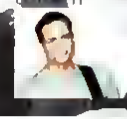
HisPlace Recovery Band featuring Van Simmons

SPEAKER TOPIC
FACING 25 YRS TO LIFE FORCED ME TO FACE LIFE
October 4

Richie Wilson

Shilo Band w/ David Paulsen

SPEAKER TOPIC
OWN WAY SINCE BIRTH
11



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PHOTOS BY EDWIN GOEI

Beer Ahoy!

Mario Marovic's Lounge Group transforms Newport Beach Brewing Co. into Helmsman Ale House

BY EDWIN GOEI

The logo for Newport Beach's Helmsman Ale House is a sea captain with a beard of tentacles gripping a ship's wheel. I don't know what his official name is, but I can't think of a better mascot for Mario Marovic's Newport Beach-based Lounge Group. It reminds you that the company's own tentacles reach as far as downtown Fullerton with Matador Cantina and steer as many as 11 restaurants throughout Orange County.

Lounge Group commands an armada of some of the most successful eateries in the area. When the Country Club and later Playa Mesa opened, I saw the organization's strategy in action: buy up older establishments in prime locations, revitalize them with a remodel, then let customers rediscover them. So when Newport Beach Brewing Co. was put up for sale, it didn't surprise me that Marovic and partner Andrew Gabriel swooped in to add it to their fleet. Pumping new life into graying properties, especially beloved local watering holes such as this one, is their modus operandi. And with a winning streak that includes Stag Bar and Wild Goose Tavern proving the formula works, Lounge Group has become to bars in Orange County as Pixar is to cartoons in Hollywood.

But the old Newport Beach Brewing space—with 4,200 square feet and the capacity to produce about a dozen craft beers—represents something new for the company. Here, Marovic and crew are not only serving alcohol, but they're also creating it. To do the job at the 15-barrel facility, Marovic and Gabriel hired brewmaster Dylan Mobley, who was previously at Stone Brewing Co., Angel City Brewery and Bottle Logic Brewing. So far, Mobley has made five house beers, including an oyster stout that's the color of motor oil that involved 20 pounds of East Coast oysters. Beers from craft breweries near and far fill in the rest of a draft-beer roster that changes from day to day.

To helm the kitchen, Lounge Group brought in Zach Scherer, the chef from the Country Club. His menu should not surprise anyone who has been to a microbrewery in the past decade or a pub in the past half-century. I think that's the point. Both new customers and Newport Beach Brewing's regulars can feel at ease. This is a place where you play a round of darts, then eat a burger or fish and chips, all with a frosty glass of beer in hand. In fact, you can still get an oversized pretzel just as you could at the old place. And when you're feeling nostalgic for pickled eggs—the most iconic bar food of all—there's not just one way to take it, but two. For the reasonable price of $4, Helmsman offers them deviled, an idea whose time has come, with the halved whites pink-hued and acting as rafts for a piped-in yolk that's bright and spicy.

The burger, however, was just another bar burger, kind of forgettable despite the fancy bibb lettuce, grilled onions, house sauce, tomato and American cheese. It's all tucked inside a glossy brioche bun that's labeled as vegan. And if you opt to have the dry-aged beef patty cooked any degree above medium, you might even say it's tough. The fries were another matter. Light and reedy, they're the best part of not only the burger plate, but also the chicken schnitzel. The latter—a giant, flattened piece of chicken breast breaded and unevenly pan-fried—reminded me of chicken nuggets, but not fondly.

A better use for the fries was to soak up the white-wine broth of the steamed mussels. And you'll do exactly that when you realize the tiny piece of toasted bread they give you to dip into the soup isn't nearly enough.

Because this is Newport Beach and not Newport, Wales, there are three kinds of tacos: a tri-tip, a fish taco labeled "SoCal," and a mushroom barbacoa for vegetarians. Trendy restaurant tropes of avocado toast and crispy Brussels sprouts also make an appearance. But like the mythical Kraken, an ice cream-stuffed Monte Cristo seemed to have come from the imagination of someone who clearly likes to spin a good yarn. The dessert was deep-fried like a county-fair confection, then draped in enough compote to count as a serving of fruit; it was more like cold bread pudding than the fried ice cream I was expecting.

I did see more salads than should be allowed in a place like this—something the tentacle-bearded sea captain would surely dismiss as lily-livered landlubber food. And when you're deep inside the belly of Helmsman Ale House, marvelling at the stained glass and the original arched, wood-beam ceilings that make you feel as if you've been swallowed by the hull of an ancient schooner, salad seems a silly thing to eat, especially while you're chugging a pint.

HELMSMAN ALE HOUSE
2920 Newport Blvd., Newport Beach, (949) 220-9977, helmsmanalehouse.com
Open Mon.-Thurs., 11 a.m.-11 p.m., Fri., 11 a.m.-1 a.m., Sat., 8 a.m.-1 a.m., Sun., 8 a.m.-11 p.m. Appetizers, $2-$14; entrees, $8-$19. Full bar.

WHAT THE ALE

» GREG NAGEL

Winning!

There's the Great American Beer Festival, the World Beer Cup, and now California has its own competition. Capping an epic two days of panels, trade shows and tastings at the CA Craft Beer Summit in Long Beach was the California Craft Brewers Cup, complete with an awards ceremony and medals awarded in 61 categories.

And whoa, Nellie, Orange County and Long Beach breweries won quite a bit. Notably, against more than 181 entries, GameCraft Brewing took gold with its Pay to Win in the most-entered category for American-style IPA. Brewer Andrew Moy, who saw success at the national level when he was at Riip Beer Co., earned another gold in coffee beer for GameCraft with There Is No Cow Level. Meanwhile TAPS Brewery in Tustin nabbed two gold and two bronze medals for its well-known Euro-centric beers.

Here are the rest of the results!

GOLD

Anaheim Brewery: 1888 (historical beer)
GameCraft Brewing: Pay to Win (IPA), There Is No Cow Level (coffee beer)
TAPS Brewery: Don't Drop That Dun Dun Dunkel (Euro dark lager), Krystal Clear (German-style wheat)
Unsung Brewing Co.: Buzzman (cream ale)

SILVER

Ambitious Ales: Central Perk (coffee beer)
Beachwood Brewing: Vanilla Fudge (chocolate beer)
Chapman Crafted: Bear: Absofrutely! Raspberry (wild ale)
Stereo Brewing: Summer Sun (Berliner Weisse), I'm Not Afraid of You and I Will Beat Your Ass (chili beer)

BRONZE

Beachwood Brewing: Tart Simpson (Berliner Weisse)
Noble Ale Works: Nose Candy (IPA session beer)
Phantom Ales: Phantom Doppelbock
Pizza Port San Clemente: Dusk Til Dawn (chocolate beer)
Riip Beer Co.: Marooned 12 (Belgian strong)
TAPS Brewery: Poseidon (double IPA), Light (American lager)

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ERIN DEWITT

Keeping Its Promise

Pita Pitaki serves up Greek home cooking

LONG BEACH LUNCH
» ERIN DEWITT

In the corner of Long Beach's airport-adjacent California Heights neighborhood this past July, a small restaurant promising to serve authentic Greek food (it says so right on the sign) opened its doors alongside a sushi place and a doughnut shop.

Pita Pitaki is a clean, bright little store, with less than a dozen tables, each of which is topped with fresh potted herbs: basil on one, thyme on another, etc. You order at the counter, grab a self-serve soda, then take a seat.

The menu is larger than expected for an eatery of this size, and the meat-laden spits holding seasoned masses of lamb, pork and chicken are clearly visible. Yet the offerings are vegetable-heavy. There's a brightly marked vegetarian section, as well as half a dozen homemade dip choices, including melitzanosalata (roasted eggplant with yogurt) and skordalia (described as "garlic and more garlic"), each served with pita.

The falafels come three to an order as flattened, clementine-sized rounds, weighted heavily with mashed chickpeas, fresh herbs and plenty of spices, then perfectly fried to a golden crunch. The vegan appetizer is plated with a handful of sliced red onions and red bell peppers, plus a dish of paprika-dusted hummus, which admittedly was pretty ignored, as the falafels' interior was soft enough to not need any accompaniment.

The honey feta appetizer was as much cheese or dessert course as a starter. An entire brick of salty feta is wrapped in phyllo dough, fried crisp, then drizzled with honey and a heavy sprinkling of black sesame seeds. It's salty, creamy, sweet, crunchy—and hits all the marks.

Listed under Pitaki Specials (and also dubbed "vegetarian's choice!") is the gemista plate, a duo of roasted-vegetables—one large tomato and one near-equal-sized green bell pepper—charred until soft, cored and stuffed with fragrant Greek-herb-seasoned rice. Artfully arranged, this hot plate also comes with a pair of oven-roasted potato spears, a soft, freshly toasted slice of bread, plus a thin rectangle of feta finished with a quick swipe of olive oil.

The entrées are categorized by meat (lamb, chicken, pork, and steak and seafood), and each plate comes with your choice of starch (potatoes, fries, rice), plus salad and pita bread. But it's the gyro that remains a steadfast indicator of any Greek (or Mediterranean) restaurant's chops. And at Pita Pitaki, it is delicious. The chicken gyro plate eats like a multi-course meal, with all components carefully placed on a single square platter. A generous helping of thinly sliced, crispy-edged, well-seasoned chicken (dark and white meat) sits atop a mound of lightly dressed Greek salad, a colorful vegetable skewer and a stack of warm, soft pita triangles, plus a small cup of tzatziki (a perfectly cool and tangy condiment—ask for extra).

Everything here feels home-cooked. While other Greek restaurants may rely on previously frozen, uniform menu items, I doubt that's the process here. When Pita Pitaki promises authentic Greek cuisine, it delivers.

Avoid my mistake and save room for the baklava, which looked perfectly decadent in neatly arranged rows by the register. The galaktoboureko, a custard wrapped in phyllo, also looked tempting, but sadly, I was at capacity—which means I'll have to head back to Pita Pitaki soon.

PITA PITAKI
3401 Cherry Ave., Long Beach, (562) 424-0446

BOTTOM LEFT GREG NAGEL. ALL OTHERS COURTESY OF WHITESTONE RESTAURANT

Culinary Kick-Flip

The new Whitestone Restaurant & Bar experiments its way to success

As an ex-skateboarder from the early '80s, I watched the scene ride through insane popularity and sudden stagnation. Two years after the kick-flip was invented in 1983, a guy named Tony Hawk pulled a 720, pushing the sport into a new era of artistic innovation. In the culinary world, it sort of feels as if we're in a rut of menu micro-variation, in which the same old farm-to-table concept is mixed with the same old butter-salt-acid combination. . . . That is, until late last year, when talented chef/co-owner René Redzepi and chef David Zilber of the world-famous Noma in Copenhagen pulled a culinary 720 by writing the *Noma Guide to Fermentation*.

I was reminded of this on a recent visit to Whitestone Restaurant & Bar in Dana Point when I heard executive chef Tony Celeste say, "We're doing a lot of experimentation and exploring based off that book," he said.

Whitestone doesn't ring as some sort of exploratory kitchen lab, with temperature-controlled areas filled with various jars of farmers' market finds being transformed and preserved into different, wild flavor combinations. Instead, it resembles something of a blank slate, where unassuming guests may wander in for some standard South County coastal dining, then accidentally be dazzled with progressive cuisine.

Crispy forbidden rice should be your Whitestone introductory dish, as it's so much more than just a puck of black rice. The combination of yuzu kosho, lime and cilantro makes for an ultra-satisfying snack that's packed with complexity and a tangy crunch. The earthiness of the rice is balanced by the fermented Japanese paste of chiles and yuzu peel that's made in-house and dished to order. The restaurant's Asian influence isn't something I was expecting, though it's woven and layered into dishes such as this one.

Even the Niman Ranch Angus Ribeye uses garum instead of salt, which basically tastes like the fermented juice of a thousand brisket drippings at a Texas barbecue. One drop on the tongue can spark an immediate, primal urge to eat meat that's been sizzling over open flames. I want to put some garum in a atomizer/mister and use it as a condiment on all of my food, as well as an old-fashioned cocktail.

Whitestone is so new that the cocktail list is being reinvented to catch up to the kitchen's level, but that shouldn't stop you from asking the resident sommelier for suggestions from the well-rounded Cruvinet wine-dispensing system or cellar. To keep things interesting, I went with a Côtes-du-Rhône Villages rouge. The French red is on the bold side with a moderate acidity—perfect if you're a fan of drier wines.

Did it create culinary kick-flips? Baby, it's like landing a Tony Hawk 900.

EAT & DRINK THIS NOW
» GREG NAGEL

WHITESTONE RESTAURANT & BAR
34212 Pacific Coast Hwy., Dana Point, (949) 489-8911, whitestonerestaurant.com

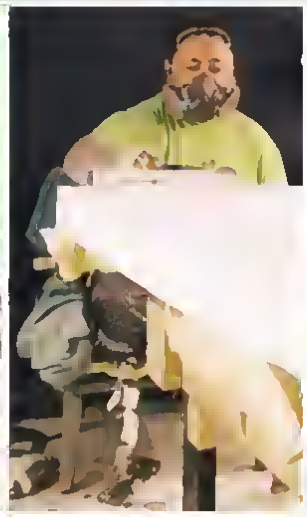
Hi-Time Wine Cellars

Thurs. Sept. 26, 4:30-8pm • **Champagne New Releases**
Bubbleheads unite! Our own chief Bubblehead is searching for his top Champagnes of the year-- and we'll taste the latest contenders. Maybe one or more of these will find a spot on the podium! $25

Fri. Sept. 27, 4:30-8pm • **Hartford Court**
We have just received our allocation of vineyard-designated Pinot Noirs and Chardonnays from the Hartford Family, many of which have received scores greater than 95 points, so why not go through these beauties!?! We'll pour 8 wines, including the Russian River Chardonnay & Pinot Noir! $30

Sat. Sept. 28, 2-8pm • **New From Paolo Scavino: 2015**
We'll taste the latest from this deservedly renowned historical Barolo winery. $30. Viva l'Italia!

FROM LEFT: *CIRCLES*; *PADDLING FOR HAPPINESS*; AND *WHO'S WITH ME?*



PHOTOS COURTESY OF HUNTINGTON BEACH FILM FESTIVAL

Now You See It

Huntington Beach Film Festival rolls with the changes

BY MATT COKER

Change is in the air yet again for the 14th-annual Huntington Beach Film Festival, which was known as the SoCal Independent Film Festival until 2016.

The previous 13 festivals had been held at Huntington Beach Central Library, but the directors were informed last year "they didn't want us back," according to a message on hbfilmfest.com. Searching for a new venue took so long that what had been anticipated as a May event was pushed back to this weekend, Sept. 28-29.

Don't worry. The 49 short and feature-length films from a dozen countries—including 12 made by Orange Countians—will not be shown on a stained sheet duct-taped to a wall in an abandoned lot. This year's fest will be held in the best digs yet. Huntington Beach High School's historic theater.

One thing the later festival date did was give filmmakers and writers entering a concurrent screenplay competition more time to get their projects completed. One such entry is Cassidy Friedman's feature-length documentary *Circles*, which the *San Jose Mercury News* described as "superb," "exceptional" and a "must-see."

Like the festival hosting it, Saturday's opening-day picture has change at its core. In *Circles*, Hurricane Katrina survivor and restorative-justice-movement pioneer Eric Butler relocates and finds work at an Oakland high school, where he enforces his no-nonsense approach to counseling vulnerable black and Latino students. That alone has the makings of a compelling film, as Butler fights to keep teens in school and avoid racial discrimination by replacing snap suspensions and expulsions with blunt, hands-on mentoring.

Friedman shot the film over two years, which was just enough time to allow for a real-life plot twist: the arrest of Butler's own teenage son, who gets beaten in jail. That experience forces Butler to question his methods and abilities as a teacher and a father.

The audience will have been sobered before the first frame of *Circles* flickers thanks to the documentary short that rolls before it. Darryl Dillard's *Who's With Me?* is described as a multimedia spoken-word poem in response to the police shootings of unarmed African Americans.

Levity will be in order after that pairing, so it's fortunate programmers have scheduled a block of six short comedies, followed by six student-made shorties. Local filmmakers take over next, with Russell Robertson's *Life On Set*, a mockumentary that is set behind the scenes of a TV show; Levi Lindsey's *Huggles With You*, in which an actor on a *Sesame Street* knockoff must break through his comfort zone to talk with his crush; and Nora Hawari's *Yallah Habibi*, which follows an unconventional Middle Eastern family running a restaurant.

Other shorts include Hidde de Vries' *Like*, about a fellow who suddenly finds himself metaphysically locked up in the cover photo of his Facebook page and must acquire a million likes to escape; Danielle Guthrie's *Booster Mom*, which concerns the cut-throat world of volunteering for high-school programs; and Jonathan Graham's *Feeding a Cause*, which follows Bill Bracken, the founder of Bracken's Kitchen, an Orange County nonprofit that fights food insecurity.

You'll have time to fight dinner insecurity elsewhere on Main Street before heading back to the festival Saturday night for Haroula Rose's new feature-length drama, *Once Upon a River*, which is based on Bonnie Jo Campbell's novel of the same name. The story is set in 1978 and centers on a 15-year-old part-native girl who embarks on a Huck Finn-like river odyssey.

Sunday opens with Dylan K. Narang's sci-fi flick *Soundwave*, in which a teenage inventor's life spirals into chaos after a nefarious group discovers he created a device that can hear into the past.

That's followed by a block of four Iranian short films, which are followed by 10 animated shorts. Since this is Surf City, it makes sense that the block after that features short surfing films, bruh. Among them are Michael Durban's *Paddling for Happiness*, which follows a soldier back from Afghanistan pursuing the perfect wave to cleanse his soul. Another can't-miss from the collection is Jordyn Romero's *Of the Sea*, which is about an entrepreneurial, surfing mom's efforts to raise awareness of the world's plastic consumption.

Next comes seven short films from more local filmmakers, including *Dark Classics*, for which Renah Wolzinger, Craig Railshack, Keith Wolzinger and Sean Glumace each filmed Dawna Lee Helsing delivering a monologue from Shakespeare's *Macbeth*, Ethan Lindner's *NoEnd House*, in which a thrill-seeker enters a local haunted house that wields supernatural powers, Danny Miguel's horror-mystery *The Entry*, which has a young woman driven to return something vital, and Russ Emanuel's *The Assassin's Apprentice*, which is a coming-of-age story about an apprentice assassin and her relationship with her trainer and their handler.

Sunday's local grab bag also features. Mike Kobzeff's *The Rotting*, which finds an elderly man reflecting on the warning his grandfather gave him as a boy; Christopher Bonis' *Missed Exit*, in which things get worse for a down-on-her-luck woman after her car breaks down in the desert; and Ligia Maria Storrs Rojas' love story *Our Rose Garden*, which focuses on one couple struggling against infidelity and another fighting mental illness.

After all of that, it's time to change things up by dishing out awards.

MCOKER@OCWEEKLY.COM

HUNTINGTON BEACH FILM FESTIVAL
at Huntington Beach High School theater, 1905 Main St., Huntington Beach, hbfilmfest.com. Sat.-Sun., starting at 11 a.m. Visit the website for specific screening times. $2.50-$20.

I'm Your God Now

BY MATT COKER

COURTESY OF RLJE FILMS

The Skin I Live In. A renowned surgeon (Antonio Banderas) keeps a woman (Elena Anaya) as a guinea pig in his home so he can create "the perfect skin"—impervious to burn or injury. *The Frida Cinema, thefridacinema.org. Thurs., Sept. 26 2:30, 6 & 8:30 p.m., Sun., 2:30 & 5 p.m. $7-$10.50.*

Catalina Film Festival. The ninth-annual fest continues in Long Beach, moves to Santa Catalina Island, then ends in Long Beach with screenings of Best of Fest winning films and a closing party. New this year is a streaming channel where you can watch all 64 official selections for 30 days for $7.99. *Various locations; www.catalinafilm.org. Visit website for event details, locations, times and ticket prices.*

The Shining. A writer (Jack Nicholson) brings his wife (Shelley Duvall) and son (Danny Lloyd) with him to look over the elegant Overlook Hotel deep in the Colorado Rockies in the wintery off-season. Let's just say things take a turn. *Cinépolis Luxury Cinemas Laguna Niguel at Ocean Ranch Village, (949) 373-7900. Thurs., Sept. 26 & Tues., 7:30 p.m. $10; also at Cinépolis Luxury Cinemas Rancho Santa Margarita at Santa Margarita Town Center, (949) 835-1888. Thurs., Sept. 26 & Tues. 7:30 p.m. $10.*

Finding Farideh. A young Iranian woman returns to her motherland for the first time since she was 6 months old and abandoned in a holy shrine in Iran in 1976. In Persian with English subtitles. A wine and snacks reception follows the film; RSVP required. *UC Irvine, McCormick Screening Room, Humanities Gateway 1070, Irvine, (949) 824-3638. Thurs., Sept. 26, 6:30 p.m. Free.*

Where's My Roy Cohn? Matt Tyrnauer's new documentary is on one of the most controversial and influential Americans of the 20th century. *Regency South Coast Village, (714) 557-5701. Opens Fri. Call theater for show times. $9.50-$12.*

American Psycho. Big-shot investment banker Patrick Bateman (Christian Bale) moonlights as a butcher—of his firm's associates while Huey Lewis and the News music blares. There's a Psycho Killer Pre-show, and screenwriter Guinevere Turner participates in a post-screening audience Q&A. *The Frida Cinema, thefridacinema.org. Fri., 6:30 p.m. (pre-show); 7 p.m. (movie) $15.*

4DX. Matrix. Celebrate the 20th anniversary of the Wachowskis' sci-fi classic by seeing it presented for the first time in 4DX, an immersive cinematic experience that makes viewers feel as if they are "in" the movie. *Edwards Irvine Spectrum, (844) 462-7342. Fri.-Wed., 7:30 & 11 p.m. Call for ticket prices.*

Mandy. A broken and haunted man (Nicolas Cage) hunts in the Pacific Northwest wilderness for a religious sect that slaughtered the love of his life, Mandy (Andrea Riseborough). *The Frida Cinema, thefridacinema.org. Fri.-Sat., 10 p.m.; Sun., 8 p.m. $7-$10.50.*

Huntington Beach Film Festival. See "Now You See It," page 22. *Huntington Beach High School theater, hbfilmfest.com. Sat.-Sun., 11 a.m. $2.50-$20.*

***Lord of the Rings* Trilogy.** It's an encore presentation of the extended-edition, 4K digital prints of all three smash movies to celebrate the 18th anniversary of the third installment from Peter Jackson's franchise. There will be a 35-minute lunch and a 50-minute dinner break. *The Frida Cinema, thefridacinema.org. Sat., 11:30 a.m. $20; food is extra.*

Say Amen, Somebody. George T. Nierenberg's much-lauded 1982 documentary, which dives into gospel music, has been restored visually and sonically. *The Frida Cinema, thefridacinema.org. Sat., noon, 2:30 & 5 p.m., Sun., 5 p.m., Mon., 2:30, 5 & 7:30 p.m. $7-$10.50.*

***Friends* 25th: The One with the Anniversary.** Celebrate with a 12 episode marathon. The AMC Orange 30 is among a select number to have the famous Central Perk sofa in the lobby for picture taking. *Various theaters, www.fathomevents.com. Sat. & Wed. 7 p.m. $14.*

Disney Pixar in Concert. This high-definition, multimedia family show features montages of memorable clips from Pixar's 14 films—accompanied live by an orchestra. Michael Giacchino, the composer for Pixar's *Up* and *The Incredibles*, and *Brave* co-director Mark Andrews join Chapman professor William Kroyer for a pre-show discussion and audience Q&A. *Chapman University musiccenter.org. Sat., 6 p.m. (pre-show). Free; 7:30 p.m. (concert) $33-$63.*

Spence Jr. vs. Porter. Boxing champions Errol "The Truth" Spence Jr. and "Showtime" Shawn Porter fight for the unified welterweight title in this live broadcast from the Staples Center in Los Angeles. *Various theaters; www.fathomevents.com. Sat., 6 p.m. $22.*

The Rocky Horror Picture Show. Live shadow-cast troupe Midnight Insanity performs. *Art Theatre, (562) 438-5435. Sat., 11:55 p.m. $9-$12.*

Snoopy, Come Home. The regal beagle must decide whether his real home is with Charlie Brown or his former owner, who summoned Snoops to stay with her while she is hospitalized alone. *Cinemark Century 20 Huntington Beach, (714) 373-4573. Sun., 1 p.m. $10-$11.25; also at Starlight Cinema City, starlightcinemas.com. Sun., 11 a.m. $5; Thurs., Oct. 3, 4 p.m. $6-$8; The Frida Cinema, thefridacinema.org. Sun., noon & 2 p.m. $7.50; Thurs., Oct. 3, 2:30, 5:30 & 7:30 p.m. $7-$10.50; and Regency Westminster, (714) 893-4222. Sun., noon $6.50.*

The Secret World of Arrietty. Set in the secret world hidden beneath the floorboards, tiny Arrietty is discovered and befriended by human boy Shawn. *Various theaters; www.fathomevents.com. Sun., 12:55 p.m. (English dubbed); Mon., 7 p.m. (English-subtitled). $12.50.*

Promare. Thirty years since the appearance of Burnish, a race of flame-wielding mutants who destroyed half the world with fire, the arrival of an aggressive Mad Burnish group sets up an epic battle with the anti-Burnish Burning Rescue. Presented in Japanese with English subtitles. *The Frida Cinema, thefridacinema.org. Mon.-Tues., 2:30, 5:30 & 8 p.m. $7-$10.50.*

Clue. Six guests are invited to a strange house and must cooperate with the staff to solve a murder mystery. *Fullerton Public Library, (714) 738-6333. Tues., 6 p.m. Free.*

***Little Shop of Horrors*: The Director's Cut.** It's the 1986 remake the way director Frank Oz wanted you to see it. *Cinépolis Luxury Cinemas Laguna Niguel at Ocean Ranch Village, (949) 373-7900; also at Cinépolis Luxury Cinemas Rancho Santa Margarita at Santa Margarita Town Center, (949) 835-1888. Tues., 7 p.m. $10.*

A Clockwork Orange. Alex DeLarge (Malcolm McDowell) and his merry band of Droogs set out on a mini-crime spree across futuristic London. *Directors Cut Cinema at Regency Rancho Niguel (949) 831-0446. Tues., 7:30 p.m. $8.*

***The Slumber Party Massacre* Double Feature.** In *The Slumber Party Massacre*, teen girls have their sleepover interrupted by the Driller Killer. *Slumber Party II* is a musical that picks up where the original left off. Attendees in pajamas get a free soft drink. *The Frida Cinema, thefridacinema.org. Tues., 7:30 p.m., Wed., 8 p.m. $10.*

Yesterday. A struggling musician discovers he is the only person in the world to remember the Beatles. *Fullerton Public Library, (714) 738-6333. Wed., 6 p.m. Free.*

Rascal Does Not Dream of a Dreaming Girl. A high-school boy spends blissful days with his girlfriend—until his first crush shows up to form a complicated love triangle. *Various theaters; www.fandango.com. Wed. & Thurs., Oct. 3, 7 p.m. Visit website for ticket prices.*

Harry Potter and the Deathly Hallows: Part 2. It's the second half of the seventh and final cinematic adventure with Harry (Daniel Radcliffe), Ron (Rupert Grint) and Hermione (Emma Watson) sent to track down the secret to Voldemort's (Ralph Fiennes) immortality and destroy the Horcruxes. *Regency South Coast Village, (714) 557-5701. Wed., 7:30 p.m. $9.*

Roger Waters: Us + Them. Waters performs songs from Pink Floyd's *The Wall* and *The Dark Side of the Moon* as well as his latest solo release. *Is This the Life We Really Want? Cinépolis Luxury Cinemas Laguna Niguel at Ocean Ranch Village, (949) 373-7900; also at Cinépolis Luxury Cinemas Rancho Santa Margarita at Santa Margarita Town Center, (949) 835-1888. Wed., 7 p.m. $12-$20.50; Regency Westminster, (714) 893-4222. Wed., 7 p.m. $8.50-$10.50; and Frida Cinema, thefridacinema.org. Wed., 7:30 p.m. $7-$10.50.*

Invasion of the Body Snatchers. San Franciscoans discover the human race is being replaced, one by one, with clones devoid of emotion. *Fullerton Public Library, (714) 738-6333. Thurs., Oct. 3, 1 p.m. Free.*

Mia Madre. A film director (Margherita Buy) deals with the inevitable but still unacceptable loss of her mother. Presented in Italian with English subtitles. *Regency San Juan Capistrano, (949) 661-3456. Thurs., Oct. 3, 7 p.m. $10.*

The Beyond. A young woman restores an old hotel she inherited—and discovers she inherited oh-so-much more than that. *The Frida Cinema, thefridacinema.org. Thurs., Oct. 3, 2:30, 4:30, 6:30 & 8:30 p.m. $7-$10.50.*

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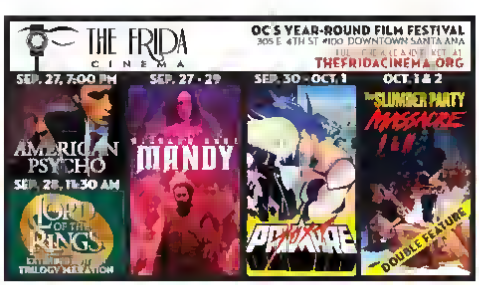

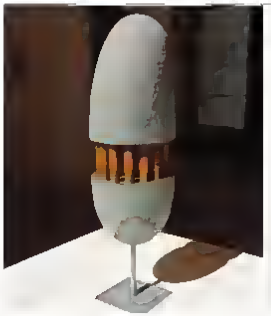

FROM LEFT: *FOSSILIZED ARTIFACT #3* AND *TIM AND JUSTIN*

LEFT: DAVE BARTON, RIGHT: COURTESY THE ARTIST

Art Was Here

Celebrating those who bring culture to the masses at 'Homecoming: Art in Orange' and Irvine Fine Arts Center's 'All Media'

BY DAVE BARTON

I've grumbled previously about how crowded the Irvine Fine Arts Center's past annual "All Media" group shows have been. But in 2017, juror Kim Abeles turned things around by trimming the number of pieces and presenting a diverse palate of artists. (I think I followed in her footsteps when I juried in 2018, but I'll have to leave others to pass judgment on whether the 60 pieces I chose—out of almost 1,000—worked or not.) This year's juror, painter Constance Mallinson, has gone the opposite route, stripping the show down to what seems like a bare minimum.

Rifey Waite's first-place winner, *Ian Was Here*, is an oil painting of three men in the wild. None of them look at the others, and two are in hoodies, all are absorbed in some action, the background leafless trees and magpies flying chaotically. Waite says the work is a commentary about a life split between Ireland and California, European with the odd American detail, it's a riveting narrative full of questions. Third-place winner Steven Hampton's oil-on-canvas *Putin and Bird* is painted from a photo easily found on the internet, with little alteration. While I would normally question the ubiquitous source material, its placement here feels specifically political, the bird in the Russian dictator's hand a less-than-subtle, particularly Cheeto-like orange. Likewise, Naeim Vahedi's photograph *Tehran Under Construction* appears to be speaking to present circumstances, its diagonal and vertical glimpse of yellow girders in an otherwise-gray skyscraper resembling caution tape. Sculptor Kyong Boon Oh has carved alabaster into dexterous, sensual enmeshed ribbons in *Gill (Pathway-walk in the path)*, while Nadim Kurani's *Fossilized Artifact #3* has the artist bisecting an oblong river rock and fitting copper pipes in between, then placing the entire piece vertically on a metal stand, as if nature itself is worthy of our artistic admiration. The gray of the stand, the peppery white gunmetal of the stone and the symmetry of the sculpture is so neatly pristine that it seems like something from the future.

Those few stand out against the other rather humdrum pieces, with most of Mallinson's selections failing to match the excitement of her own work (from the limited amount I've seen online). While her bright pop-art paintings are filled with colorful environmental statements, the canvases, sculptures, installations, photographs and ceramics here feel spare and sparse, leaving me yearning for more instead of less.

For the humble "Homecoming: Art in Orange," the 1888 Center provides the space, while Cura Studios and the Treasury Creative Studios provide the art. Featuring work created by the artists and instructors who frequent and/or own the two studio spaces—which offer workshops and affordable work space with an eye toward artistic community—the exhibition serves more as a low-key handshake than the bold introduction needed from three organizations bucking the system, each in their own particular way.

Amy and Eric Sargeant run the Treasury in Old Towne Orange, inside the old Mutual Citrus Association building on Almond. Amy's *Pins for the Patriarchy* are ceramic brooches decorated with vintage pinups and text, but they're less interesting than the mass-produced feminist cards they're attached to. Her delicate ceramic fingerbowls—also embossed with snippets of text and glamour girls, but attached to birch panels—resemble the brooches, but they're larger and the way they're displayed tease out the strength in what would normally be considered fragile items. Eric's watercolor-enhanced series of sketches of cats, landscapes, portraits, a beaver and cityscapes, titled 'Spaces & Faces-Observation, documentation, and imagination," have a jittery, tongue-in-cheek, Ralph Steadman feel to them.

Operating in an industrial area off Batavia, Cura Studios shows a greater variety of art than the Treasury, the most unusual and inventive being Beshoy Louise's *A Dapper Soldier Portrait*, an oil-painted image on papyrus in the style of upper-class ancient Fayum mummy paintings. Also eye-popping is the comic-influenced Patrick "The Happy Joy" Pascual's loveably grotesque, painted ode to sleep paralysis, *Spectrophobia*, with its green ogre flapping its forked tongue at an X-eyed smoker bleeding from the gums while surrounded by martinis and nipples and '60s wallpaper kitsch. More conventional but still powerful are Sharey Lai's watercolor-and-pencil *Uncomfortable Transparency*, its pencil-sketched young woman a pale ghost disappearing into the flowers and plants behind her, and Kari Dunham's gentle *Tim and Justin*, a gouache, graphic-and-ink-on-paper honorific to the art of teaching, with an artist working under the quiet, observant tutelage of his mentor.

If the show's title promises more than it delivers, its good intent makes it work this first time around. I can't slag anyone bringing culture to Orange County, especially when those people are putting their money where their mouths are. I'm just hoping they survive long enough to surprise us with a bigger, brighter, more expansive second show.

"ALL MEDIA 2019"
at Irvine Fine Arts Center, 14321 Yale Ave., Irvine, (949) 724-6880, www.cityofirvine.org/irvine-fine-arts-center. Open Mon.-Thurs., 10 a.m.-9 p.m., Fri., 10 a.m.-5 p.m., Sat., 8 a.m.-5 p.m. Through Oct. 26. Free.
"HOMECOMING: ART IN ORANGE"
at the 1888 Center, 115 N. Orange St., Orange, (657) 282-0483, heritagefuture.org. Open Mon.-Sat., 8 a.m.-8 p.m., Sun., 9 a.m.-7 p.m. Through Oct. 7. Free

ARTSOVERLOAD

» AIMEE MURILLO

Sept. 27-Oct. 3

THE DEFINITIVE SOAPBOX 10-YEAR ANNIVERSARY: This Long Beach based poetry night celebrates with readings by notable poets Yesika Salgado and Teresa Siagatonu. Music and an open mic follow. Fri., 7 p.m. Free. Fox Coffee House, 437 W. Willow St., Long Beach. (562) 912-4288.

COSTA MAKERS BLOCK PARTY: Multiple handmade goods are offered by vendors, as well as live art, food, music and more. Sat., 11 a.m.-3 p.m. Free. Triangle Square, 1870 Harbor Blvd., Costa Mesa. (949) 650-4300; www.costamakersac.com.

SAN JUAN CAPISTRAND GREER FODD FESTIVAL: Enjoy a variety of venders, activities and cultural cuisine and performances from the local community. Sat., 11 a.m.-10 p.m., Sun., noon-9 p.m. $3; kids 12 and younger, active military and first responders, free. San Juan Capistrano Community Center, 25925 Camino del Avion, San Juan Capistrano, (949) 542-3445; www.sjcgreekfest.org.

OLD TYME FALL FESTIVAL: A spooky family gathering with live performances, craft activities, a vendor fair and costume parade. Sat., noon-5 p.m. Free. Buena Park Historical Society, 6531 Beach Blvd., Buena Park. (714) 562-3570; www.buenaparkhistory.org.

HALLOWEEN ARTISTS LODGE AND LEGENDARY CREATURES & MONSTERS GALLERY: Expect holiday themed art, workshops, a gallery show, music and a candy-apple bar. Sat., 5-9:30 p.m. Free. Boys & Girls Club Stanton, 11050 Cedar St., Stanton, (714) 891-8740; thearmstlodge.com.

SPIRIT OF MEXICO: An unlimited tasting featuring various spirits including tequila, mezcal, sotol, raicilla and others, with discussions on the background of each. Sat., 7-10 p.m. $50-$70. 21+. Museum of Latin American Art, 628 Alamitos Ave., Long Beach. (562) 437-1689; molaa.org.

BRAIN PARTY TRIVIA—*SOUTH PARK* EDITION: Players well-versed in the animated television series will have no trouble winning. Mon., 8 p.m. $5. 21+. Alex's Bar, 2913 E. Anaheim Blvd., Long Beach. (562) 434-8292; www.alexsbar.com.

***MISS SAIGON*:** A musical about an orphaned Vietnamese barmaid who meets an American soldier. Tues.-Fri., 7:30 p.m., Sat., 2 & 7:30 p.m., Sun., 1 & 6:30 p.m. Through Oct. 13. $40-$135. Segerstrom Hall, 600 Town Center Dr., Costa Mesa. (714) 556-2787, www.scfta.org.

MICHAEL HOWARD

Old-School Punk for a New Society

The Vulturas release an explosive debut album, putting social media in their sights

BY STEVE DONOFRIO

The best punk bands have always been the most honest and uncompromising, sharing their frustration, disappointment and all manner of discontentment. This is the foundation the Vulturas were built on. The band formed last year, just as Fullerton-based tattoo artist and current front man Louie Perez III was considering taking a step away from music.

In early 2018, Perez had been asked by local legend Steve Soto to join the Chicano punk-rock supergroup Manic Hispanic. But after Soto unexpectedly passed away that June, Perez found himself feeling lost and disheartened. "He was my fellow band member and also a really good friend," Perez says. "So I was in a little bit of a tailspin, I guess."

However, a friend with some serious punk cred then recruited Perez for a new project. Rob Milucky, who's best known for his time with seminal OC acts the Pushers and the Grabbers, had been writing songs and was looking for the perfect vocalist to front his new band. "He was like, 'Hey, you should try singing on a couple of these songs for me,'" Perez recalls. "'I know you're kind of bummed right now; maybe it'll get your head in the game or get you distracted.'"

The two soon got to work. "I think I laid down seven songs in one day and three songs the next day [in the studio] And we had a record," Perez says with a laugh. The Vulturas' self-titled debut was released earlier this year via Huntington Beach label Hostage Records. With an in-your-face attitude and searing power-chord guitar riffs to match, the album showcases a sense of urgency that a lot of contemporary punk bands lack. In 10 relentless tracks, the band harken back to that classic OC punk sound while also providing some poignant, sneering commentary on today's society. "It's the perfect time to be pissed," says Perez. "It doesn't matter what side of the political spectrum you're on, everybody's pissed. And whether it's social media or if you're watching anything on the news or Cambridge Analytica, etc., etc., it's just a big game of pitting sides against one another."

The Vulturas isn't so much a political album as it is a social commentary. "I think *politics* is a small-minded term nowadays," Perez says. "I think we're all just very unhappy as a society." Perez forces listeners to face this reality, as his voice switches between a sarcastic drawl and a furious scream, often within the same breath.

His consciousness-piercing songs bear a clear resemblance to those of his father, Louie Perez II, one of the primary songwriters for Los Lobos. Of course, the younger Perez has his own distinctive style, as tongue-in-cheek lyrics such as "Three cheers for self-destruction/I hope you get a thousand likes" say a lot more about our society than any basic "Fuck Trump" tune does.

In fact, social media is a common thread throughout the album. The Vulturas hold a mirror up to our current state, showing us how addicted we are to the validation we receive over the internet. "I could pontificate on how much I loathe and yet require the drug of social media," Perez says. "It's infiltrated every facet of our lives. And I think that it's so volatile, it's like cocaine was in the '80s, when your parents did it in the backroom, but they figured out a way to master it [so] it's okay for everyone to do it. Everybody fixes for the dopamine, and it's become this huge fuckin' pissing contest."

The album has already sold well, especially considering Hostage Records' primary focus is on vinyl. The limited-edition version of *The Vulturas* that was available online sold out in 52 seconds, and Hostage has already started pressing more copies.

The band will soon head out on tour with UXB, which includes members of U.S. Bombs and the Aggrolites, and they're already working on new material.

For now, only three tracks from their album can be streamed or downloaded online. "When this record starts to get out and hit more people physically, I guess we'll start putting it online," Perez says. "We're just holding out so that people can experience it on vinyl because it kicks on vinyl. [Then] once it's been out for a few months or whatever, we'll start to consider what we'll do with the next batch of songs."

Until then, you'll have to catch the Vulturas live or pick up a copy of their album from your local record store—which is perhaps their way of telling you to get off your phone and actually experience music.

LETTERS@OCWEEKLY.COM

See You in Cabo

Sammy Hagar makes up for 86'd HB festival with a free show . . . in Mexico

BY MATT COKER

PHOTO: SHUTTERSTOCK; ILLUSTRATION: FEDERICO MADINA

Although Sammy Hagar was ecstatic when his inaugural High Tide Beach Party & Car Show sold out last year, the singer/guitarist nicknamed "The Red Rocker"—best known for his sometimes-tumultuous 13-year tenure as the front man of Rock & Roll Hall of Famers Van Halen—says the event was also a learning experience.

"It was the best time, but we made a lot of mistakes," Hagar conceded to the *Weekly* in an interview earlier this month. "We ran out of beer. We ran out of tacos. We ran out of T-shirts. It was twice the success anyone expected."

Hagar went on to vow that he and his team would be better prepared heading into this weekend's second run at Huntington State Beach.

However, on Sept. 20, California State Parks officials revealed the High Tide Beach Party & Car Show had been canceled because the festival's production company, Freeze Management, failed to: pay all fees for the event, including those related to public safety; produce a sanitation-services contract; and provide documentation for the main stage, as required by the parks service and the California State Fire Marshal.

By the following day—exactly one week before the scheduled festival kickoff—Hagar's tune had changed. "I don't know exactly what happened," he says in a video he posted on Twitter. "The promoters and the city both put out press releases saying what happened. And I guess that's what happened. All I can say is I'm sorry. I'm more disappointed than anyone. I think all the fans know how much I care about them, how much I care about my parties and my music and everything that I do. But I'm gonna try to make it up."

Hagar says he and his band the Waboritas will perform a free birthday-bash show Oct. 8 in Cabo San Lucas and that tickets are available on a first-come, first-served basis. "I'm gonna try to do that throughout the country next year on tour with [his other band] the Circle," the 71-year-old adds in the video. "Even maybe something this year . . . do some free concerts here and there, pop-up concerts, little club somewhere. Ultimately, I'd love to do a big, giant one on the beach. But until we can get all that done, I just wanna say I'm sorry and I'll make it up."

Besides being better stocked with beer, tacos and T-shirts, this year's event was to expand to two days, with a lineup of more than a dozen performers ranging from classic rockers Blue Oyster Cult to '80s hard-rock stalwarts Night Ranger and Mötley Crüe's Vince Neil to a pair of acts well-suited to playing a concert on the sand, the Beach Boys and KC and the Sunshine Band. Hagar and the Circle (which also features his former Van Halen band mate and longtime bassist Michael Anthony) were to close day one.

Multiple people who left comments on an ocweekly.com report on the festival's cancellation claimed they had taken time off from work, made travel plans, booked lodging and bought tickets to the event, which ranged from $59 to $10,000 per day (for full-blown VIP experiences).

"Unbelievable! The show was announced a year ago! They should have had the permits in place before they announced the show or put the tickets on sale," Mary Koopmans wrote on Sept. 21. "I spent a couple of thousand dollars on this trip, all non-refundable except for the tickets." She added she would be going to Hagar's Cabo birthday bash.

Kim Bush commented the following day that she knew of people who had already shipped vehicles for the car show. "Have you ever shipped a vintage car across the nation? What about the vendors who counted on this event? Those T-shirts won't mean much now," she wrote.

It's been a tough year on the OC festival-promotion front. Laguna Hills-based Synergy Global Entertainment, best known for putting on events such as Sabroso Craft Beer, Taco and Music Festival and Musink Tattoo Convention & Music Festival, filed for Chapter 7 bankruptcy protection weeks after announcing it was dissolving and that, as a result, On the Water Fest, which was scheduled to take place at Huntington Beach this month, would be canceled.

What was to be the fourth-annual Like Totally Festival of '80s music was canceled a day before it was supposed to open in Huntington Beach on May 11. It's déjà vu all over again when it comes to the cause: Promoter Scott Tucker of Sellout Events blamed problems securing permits.

MCOKER@OCWEEKLY.COM

Clay Marshall contributed to this report

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WILLIAM FELCH

Friday

DEVOTIONAL—TRIBUTE TO DEPECHE MODE. 7:30 p.m., free, all ages. The Slidebar Rock-N-Roll Kitchen 122 E. Commonwealth Ave., Fullerton, (714) 871-7469; slidebarfullerton.com.

DON AMOR; LAURELINE; GOMI NEKO, DAD LEGS 8 p.m., $15, 21+. The Wayfarer 843 W. 19th St., Costa Mesa. (949) 764-0039; wayfarercm.com.

DUR TRIO 9 p.m., $13, all ages. La Santa 220 E. Third St., Santa Ana, (657) 231-6005; lasantaoc.com

THE EARLY NOVEMBER, NAVE MERCY, OWEL 8 p.m., $18, all ages. Chain Reaction, 1652 W. Lincoln Ave., Anaheim. (714) 635-6067; allages.com.

GASOLINA. 9 p.m., $15, 18+. The Observatory 3503 S. Harbor Blvd., Santa Ana. (714) 957-0600; observatoryoc.com.

HUMBLE MINDS, RICK WALL 8 p.m. free. 21+. Gallagher's Pub 300 Pacific Coast Hwy., Ste. 113, Huntington Beach, (714) 951-9223; gallagherspubhb.com.

NARCOLEPTIC YOUTH, SPLNTR, TOXIC ENERGY, JUSTIFIED ANGER. 8 p.m. $10-$12, 21+. The Doll Hut, 107 S. Adams St., Anaheim, (562) 277-0075, worldfamousdollhut.com.

QUEEN NATION, TAZTAYLOR 8 p.m., $25, all ages. The Coach House 33157 Camino Capistrano, San Juan Capistrano, (949) 496-9330; thecoachhouse.com.

TOBI LOU; LIL TRXPTENDO; FEMDOT 9 p.m., $15-$18, all ages. Constellation Room, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600; observatoryoc.com.

Saturday

ALAEDON, THE TRAGIC RADICALS 7 p.m., $10, 21+. Tiki Bar, 1700 Placentia Ave., Costa Mesa, (949) 270-6262; tikibarsc.com.

BLUE & EXILE; KM; NONCHALANT SAVANT. 8 p.m., $10, 21+. Alex's Bar 2913 E. Anaheim Blvd., Long Beach. (562) 434-8232; alexsbar.com

CULTUS FEST NIGHT 2, WITH BLACK MARBLE, FOLIAGE, SPORTS COACH, MIM, TREES 8 p.m., $15, 21+. The Wayfarer; wayfarercm.com.

DESPISED ICON, KURLAI KHAN, INGESTED; SHADOW OF INTENT; I AM 6 p.m., $20, all ages. Chain Reaction, allages.com.

DISNEY'S PIXAR IN CONCERT 7:30 p.m., $33-$63, all ages. Musco Center for the Arts, 415 N. Glassell St., Orange. (844) 626-8726; www.muscocenter.org

FLATFOOT 56, HOIST THE COLORS 8 p.m., $12-$15, 21+. The Slidebar Rock-N-Roll Kitchen; slidebarfullerton.com.

FUNK FREAKS 10:30 p.m., free. 21+. La Santa; lasantaoc.com.

GIRL IN RED; ISAAC DUNBAR 8 p.m. $16-$65, all ages. The Observatory; observatoryoc.com

JASON JOSHUA AND THE PENROSE SCHOLARS 9 p.m., $10, all ages. La Santa lasantaoc.com.

THE (JOHN) CANDY, ALL THE DAMN VAMPIRES, COUNT CATASTROPHIC, SOUR PATCH BOYS 7:30 p.m., $10, all ages. Programme Skate & Sound 2495 E. Chapman Ave., Fullerton, (714) 798-7585; www.facebook.com/programmehq.

MADISON GROVE. 8 p.m., free, 21+. Gallagher's Pub; gallagherspubhb.com.

Sunday

MATAMOSKA, ONNIGONE, THE STEADIANS 8 p.m. free. 21+. The Slidebar Rock-N-Roll Kitchen, slidebarfullerton.com.

PNR ROCK, NOCAP; RYLO RODRIGUEZ. 8 p.m., $35-$105, all ages. The Observatory; observatoryoc.com.

SATCHY; LIL JINRO, EVAN GEESMAN, RHYNE. 8 p.m. free. 21+. The Continental Room, 115 W. Santa Fe Ave., Fullerton. (714) 576-4529; www.facebook.com/continentalroom.

TACO SAUCE, LOST CAT, SUZIE TRUE 8 p.m., $5, 21+. Alex's Bar; alexsbar.com.

Monday

CARDIFF, BELLHOSS. 9 p.m., $5, 21+. Que Sera, 1923 E. Seventh St., Long Beach. (562) 599-6170; www.facebook.com/theqeesera.

SAVEENA; QIANNA LOPEZ 9 p.m., $20, all ages. Constellation Room; observatoryoc.com

TEDOY AND THE ROUGH RIDERS 8 p.m. $10. 21+. The Wayfarer; wayfarercm.com.

Tuesday

THE GODDAMN GALLOWS, SCOTT H. BIRAM, URBAN PIONEERS 8 p.m., $12, 21+. The Slidebar Rock-N-Roll Kitchen; slidebarfullerton.com

SHORDIE SHORDIE 8 p.m. $20, all ages. Constellation Room; observatoryoc.com.

TEENAGE GOO GOO MUCK, BLOOOY OEATH SKULL. 8 p.m., free, 21+. The Continental Room, www.facebook.com/continentalroom.

Wednesday

BAD MOTHER NATURE, TANDEM UNICYCLE, ANGELYN & BLIND INNOCENCE; THE CAPTAIN'S SON 8 p.m., $7. 21+. Tiki Bar; tikibarsc.com.

DOMINIC FIKE, DEB NEVER. 9 p.m., $20, all ages. Constellation Room; observatoryoc.com.

88 FINGERS LOUIE, THE LAST GANG; CHASER. 7:30 p.m. $15, all ages. Chain Reaction; allages.com

NAYES CARLL; ROO MELANCON 8 p.m., $20, all ages. The Coach House; thecoachhouse.com.

THE PREMONITIONS, SEND MEDICINE. 9 p.m., free. 21+. The Continental Room; www.facebook.com/continentalroom

SCOTT H. BIRAM, GODDAMN GALLOWS, URBAN PIONEERS 7 p.m., $12, 21+. Alex's Bar; alexsbar.com

WANKO WEDNESDAYS, WITH WANK, ALRIGHT SPIDER, FEVER DREAM 8 p.m., $5. 21+. The Doll Hut, worldfamousdollhut.com.

Thursday, Oct. 3

BANKS, KEVIN GARRETT 8 p.m., $48.50-$199, all ages. The Observatory; observatoryoc.com.

JIM MESSINA, JAY NIXON 8 p.m., $39.50. all ages. The Coach House; thecoachhouse.com.

'68; THE INSPECTOR CLUZO, THE MESSENGER BIRDS; PUSHING VERONICA; NOVELE, WHITE COLLAR. 6:30 p.m., $15, all ages. Chain Reaction; allages.com

SLAUGHTERHOUSERS; BLACKWELL 68; HAMMERLOCK 8 p.m., $5, 21+. The Doll Hut; worldfamousdollhut.com.

YOUNG CREATURES, NEW AMERICAN; TOKYO LUCKY HOLE. 8 p.m., free. 21+. The Slidebar Rock-N-Roll Kitchen; slidebarfullerton.com

ZIGGY ALBERTS, EMILY BRIMLOW 9 p.m., $25, all ages. Constellation Room; observatoryoc.com.

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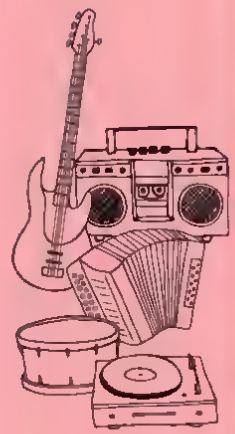

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Crossed Off

I'm a 35-year-old bisexual man in a LTR with a man. My question, however, has to do with my parents. As an adolescent/teen, I was a snoop, I was probably 12 or so when I found evidence of my dad being a cross-dresser. There were pictures of him in makeup and women's clothing, as well as correspondence with other men interested in cross-dressing. As far as I could tell, he did this alone in hotel rooms while on work trips. Two years ago on vacation, it came up while my mom and I were at dinner. She had recently found evidence, and she needed to take a short break to visit a friend out of state to process. She suggested I bring it up with him, maybe because I'm queer and she knows I used to help host pansexual play parties. My dad is a devout Republican and comes off as very masculine. I see them only a couple of times a year. Should I try to bring this up with my dad and let him know that I've known about his cross-dressing for more than 20 years and offer my knowledge about kink and alternative sexuality? Or just let him do his thing and we all retain the illusion of ignorance? My parents are still happily married—and whether it is more companionate than lusty, they love each other and have been married for more than 40 years. Your take would be appreciated.

Son Of A Cross-Dresser

Why does your mother want you to talk to your dad about his cross-dressing? Does she want you to talk him out of it? Does she want you to convince him to include her on his cross-dressing trips? Does she think he would benefit from attending a pansexual play party with his adult bisexual son?

Unless your father is in some sort of emotional distress or your mother is in some sort of danger, I really don't see the point of this conversation. From the details you included in your letter, SDACD, it sounds like your dad has successfully integrated cross-dressing into his life without harming himself or neglecting and endangering your mom. You could say your parents had a long and loving marriage despite the cross-dressing, or you could say it's possible your parents' marriage is an ongoing success not *despite* the cross-dressing, but *because* of it. If dressing up in women's clothes and occasionally escaping the confines of masculine performance helped your dad feel centered and emotionally whole, having this escape and having some people he could be open with about it—some straight-male cross-dressing peers—could have made him a better husband and father. (It's too bad it didn't make him a better person politically, but you can't have everything.) And while it might have been better for everyone if your dad had been open about his cross-dressing with his wife and kid(s), that ship sailed a long time ago.

I don't see what this convo will achieve other than embarrassing and humiliating your father. Even a married person has a right to some small degree of privacy, and each of us has a right to a small zone of erotic autonomy. Your parents' long, loving, successful marriage coexisted with your father's cross-dressing for four decades, and if your mother is sad that your dad never shared this with her and wants to reassure him that he didn't need to hide this part of himself from her and that she loves him just the same, she doesn't need to deputize her bisexual son to initiate that conversation. If she thinks it would be a relief and not a torment for her husband to know she knows and that knowing hasn't changed how she feels about him, she should tell him.

SavageLove

» DAN SAVAGE

I'm 25 years old and polyamorous. I've been in a relationship with a 28-year-old man since August 2018. It was just he and I when we first started dating, and then his old flame came into the picture. This whole time he had said he was not interested in having kids and a home and a primary partner. Since he got surgery in June and is now unemployed, he's had a lot of time to think, he says, and now he's decided he wants kids and a home and a primary partner. He knows I do not want any of these things, so he says his old flame is the person he's going to do this with. He's made jokes about being an "alcoholic" since I first met him, and I thought it was just a joke. But now he's spending money he simply does not have on alcohol. It worries me. Do I hang in there? Do I throw in the towel? I love this man very much, but I'm so confused.

Previously The Primary

I'm so sorry, PTP, but it would appear you've lost the unemployed guy with the drinking problem to another. But take heart: You're young enough to meet someone else, someone who wants what you want and doesn't want what you don't. I'm certain that after meeting this person—or even long before you meet them—you'll be able to recognize that your ex did you a favor. Sometimes we dodge the bullet, PTP, but on rare occasions, the bullet dodges us.

My 19-year-old younger brother is doing financial domination online. He maintains a Twitter account that's mostly photos of him giving the finger and looking smug. He also posts pics of his feet, videos of him urinating (no penis visible, just the stream), and lots and lots of "bitch shots" (i.e., crotch-height photos looking up at him from below). He uses a lot of homophobic slurs in the tweets. I would have exactly zero fucks to give about this if my brother weren't still a teenager and posting photos of his face. I warned him that the internet is forever, that facial-recognition software is a thing, and that people who don't understand the role-play aspect of his use of hate speech will think he's a bigot. This could come back to haunt him socially or professionally. Complicating matters somewhat, my little brother is a straight boy and I'm gay. What do I tell him?

Falling Into Nefarious Doings Of Male Sibling

P.S. I know about this because he told me—I didn't stumble over his Twitter account.

You've already told your brother the internet is forever and the low-key, low-stakes pseudo sex work he's doing could come back to haunt him, FINDDMS. Beyond that … well, there's really not much more you can do. Your brother is an adult, as are the men paying "tribute" to him, as they say in FinDom/FinSub Twitter, and he's free to make his own choices.

On the Lovecast *(savagelovecast.com):* Mob Queens! *Contact Dan via mail@savagelove.net, follow Dan on Twitter @fakedansavage, and visit ITMFA.org.*

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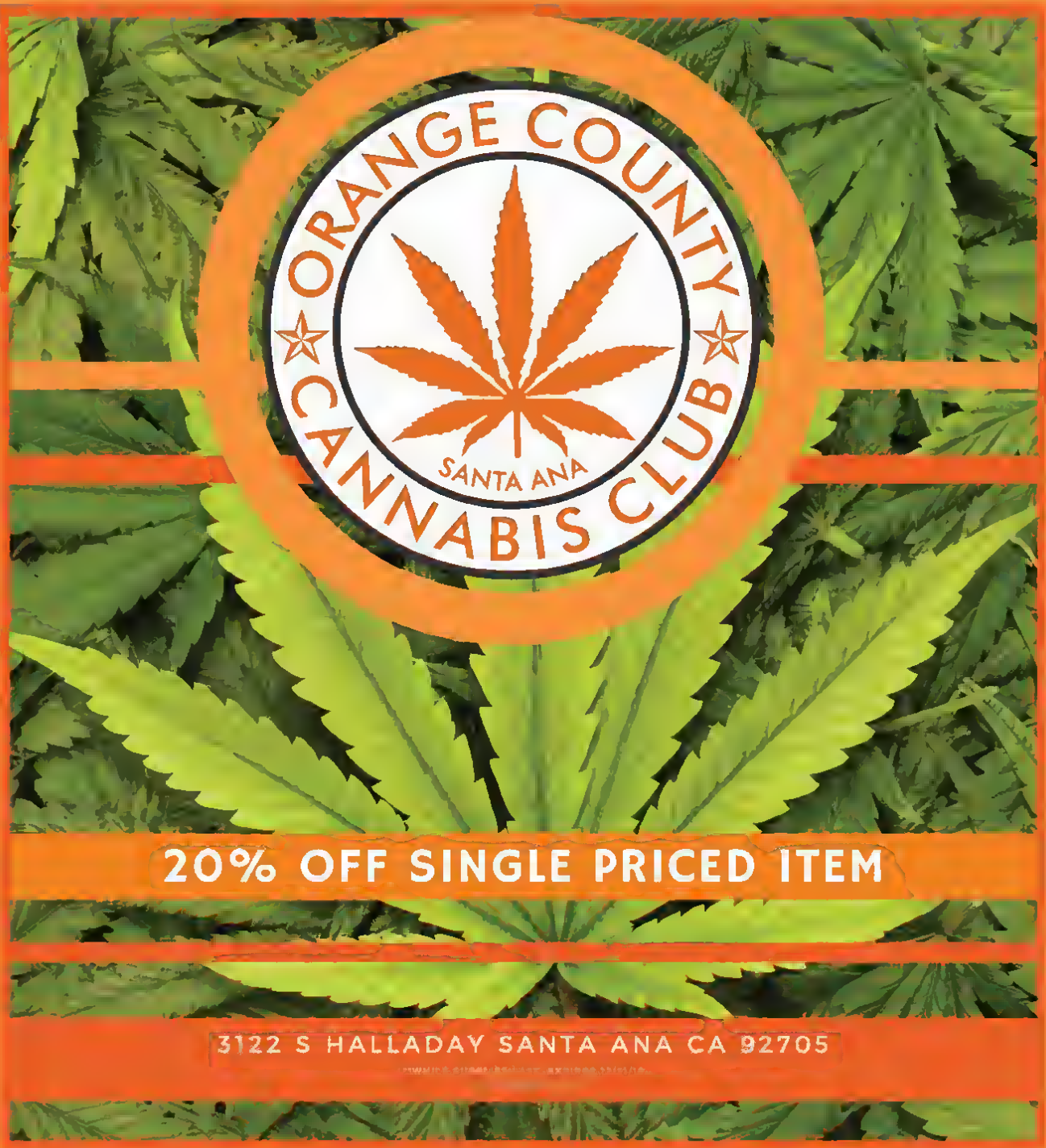
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Toke of the Week

» JEFFERSON VANBILLIARD

Bloom Farms CBD Vape Cartridges

Since the last time I wrote about a vape pen for the *Weekly*'s Toke of the Week column, something amazing happened: I quit smoking. No, not cannabis; I'm talking about cigarettes. The smell, cost and health risks involved with my despicable habit had finally run their course, leaving me with a diminished appetite, extra anxiety and a lot of sleepless nights. To combat the aforementioned issues I was dealing with daily, I knew I had to trick my brain into thinking it was business as usual by stepping out every 30 minutes to puff on something that would not only take the edge off, but also help ease my newly acquired stress and anxiousness.

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Plus, since 2015, Bloom has pledged a 1:1 meal donation for every product sold. Using its vast network of food banks and outreach programs has resulted in more than 2 million meals to date. Now you can puff away with pride knowing you're doing your part to help make the world a better place. You can find more information on this program, as well as its products and a list of local vendors, via bloomfarmscbd.com.

Now, ditch that Juul and graduate to a higher state of consciousness!

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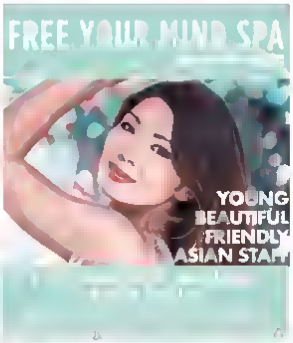
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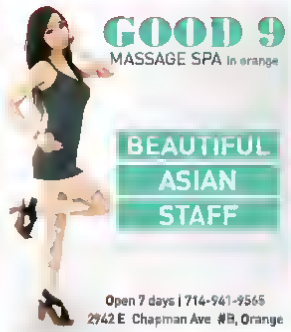
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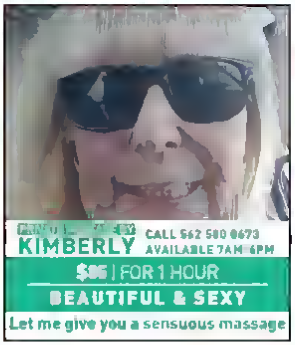
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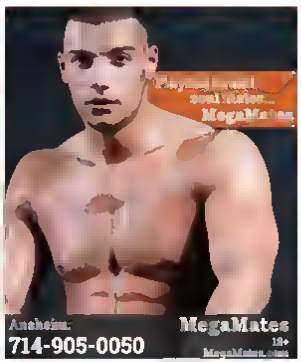
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Just Can't Get Enough

Recounting the Depeche Mode Riot of 1990

BY POORMAN

On March 20, 1990, I was part of one of the most insane radio-station promotions of all time. What happened was something beyond even the wildest of comprehensions. The scene was one you might see in a futuristic movie culminating in an anarchic government takeover. It was a night that will live in infamy. Welcome to the story of the Depeche Mode Riot.

The key players in putting this promotion together were Los Angeles radio station KROQ-FM (my employer at the time), Mute Records (Depeche Mode's label) and the Wherehouse, a record-and-video-store chain. The Wherehouse Records across the street from the Beverly Center on La Cienega Boulevard and Third Street in Los Angeles would host an in-store event for Depeche Mode a day after the release of their record *Violator*. Fans would get in line and be let in a few at a time, and the band—Dave Gahan, Martin Gore, Andy Fletcher and Alan Wilder—would sign copies of the new album as well as other memorabilia from 9 p.m. to midnight. KROQ would massively promote the English group's appearance for the week leading up to the in-store, then broadcast live from the event. A few security guards were hired. Everything seemed simple enough, but nobody anticipated the hysteria that would take place!

Word started circulating around the station that Depeche Mode might draw 10,000 people to the Wherehouse. The store couldn't hold more than 150. At the time, I hosted a live weekday music show titled *Request Video* on Orange County TV station KDOC. Martin—the band's songwriter, keyboardist, guitarist and singer—phoned in a few days prior to the in-store, and we discussed the possibility of a big crowd. He was hoping there might be a bit of "mayhem," but he cautioned everybody who said 10,000 people would show up that "it might be a disappointing turnout." Boy, was he wrong!

There was real excitement in the air when the big night finally arrived. Even though it was a Tuesday, the electricity made it feel like a Friday night. All the top KROQ jocks were in attendance. The team from the new morning show, *Kevin and Bean*, were there. Jed the Fish was hanging out. Spacin' Scott Mason (R.I.P.) was handling the engineering, while Richard Blade conducted an exclusive live broadcast and interview with the band from inside the venue. I parked my 1989 Ford Mustang GT convertible a few blocks away, then walked in with my girlfriend and future wife, Jennifer Lassoy (now remarried), and my intern Chris Schneider.

At 8 p.m., the crowd gathering around the Wherehouse was already massive. Thousands of people were waiting to get autographs from the band. Some had been camping out since the night before. I was told the line stretched from La Cienega down Beverly all the way to Fairfax—that's at least a mile! My job that evening was to capture the action with the *Request Video* camera crew. The band arrived at 9 p.m., barely able to escape the wild crush of screaming, cheering fans surrounding their limo. Half a dozen security guards guided band members safely inside the Wherehouse. The loud and crazy crowd outside was in sharp contrast to the library-like quiet inside, where Dave, Alan, Andy and Martin were seated at a long table. An orderly procession of lucky fans began filing in.

Dave was sipping on a Rolling Rock beer as I interviewed him. "Did you hear the crowd estimate from LAPD?" I asked.

He responded matter-of-factly, "Yeah, 17,000."

I then mentioned how the band drew a huge crowd at a previous Rose Bowl concert and that "this just might have topped it!"

"[The in-store] seemed like a good idea, since we weren't doing any gigs at the moment," Dave said. "We never even expected this kind of turnout."

The broadcast on KROQ combined with numerous announcements on all the major Los Angeles news stations fueled the size of the crowd, as well as the hysteria. It was obvious most of the people weren't going to get inside, so the crowd decided to force its way in. The faces of hundreds and hundreds of fans were squashed up against the plate-glass front windows. Some were turning red and coming dangerously close to shattering the window panes. The crowd even bum-rushed one of the doors; it took at least 10 security guards and Wherehouse employees to push it shut. By 10:15 p.m., things had gotten so out-of-control that it was no longer safe for the band to sign autographs. Depeche Mode were whisked into a back room, and they eventually made a safe exit from the building. At that point, I decided to hightail it out of there with Jennifer and Chris.

I recently asked Jennifer to describe what she saw. "It was pretty scary! When it was announced that the band wasn't signing any more autographs, people were pissed and angry," she recalls. "They were in line for hours and hours. It sucked! The crowd began banging and shaking the windows."

Once we were outside, things really got scary. Directly above the Wherehouse was a four-story parking structure. "Thousands of crazy, drunk people were throwing bottles from the top of the parking structure," Jennifer remembers. "We immediately were dodging a rain of flying whiskey and beer bottles. It was insane!"

PHOTO COURTESY OF POORMAN. PHOTO ILLUSTRATION: FEDERICO MEDINA

Numerous people were perched in trees, while others were jumping up and down on news vans and electrical power boxes. They were destroying property everywhere. La Cienega was barricaded by about 100 riot police holding shields and billy clubs and linking arms. There were also cops on horseback and police helicopters circling overhead. Despite their presence, the crowd got crazier. Amazingly, there were very few arrests, and it was a miracle there were hardly any serious injuries and no deaths.

The next night, during my regular shift on KROQ, I decided to ask the listeners who were at the Wherehouse in-store to call my show if they had been injured. I remember putting a bunch of callers on air, including one girl who claimed she had broken her leg. This was not smart—KROQ, Mute Records and the Wherehouse were afraid they would get sued, and here I was helping them to realize those fears.

That Thursday morning, I was suspended from my radio show for the rest of the week—and I was scared I'd be fired. I decided to leave town, so Jennifer and I drove up to San Francisco that day and returned on Sunday. I was back on the air the following Monday. Incredibly, nobody got sued. That's probably what saved my job.

Now here's the real interesting part: Exactly nine months after that San Francisco trip and married by then, my one and only son, Nick, was born on Christmas Eve. I'm just sayin'.

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